

TRUSTEES

Frederick M. Bradley
Aldus H. Chapin
Mrs. G. Howland Chase
David E. Finley
Gordon Gray
George E. Hamilton, Jr., President
David Lloyd Kreeger
Corcoran Thom, Jr.

BOARD OF GOVERNORS

Clifford L. Alexander	Cecil D. Kaufmann
Mrs. Philip W. Amram	John Kinard
James Biddle	Mrs. Alice G. Korff
Aldus H. Chapin, Chairman	Acklyn Lynch
Marshall B. Coyne	Lloyd McNeill
Robert B. Eichholz	Vincent Melzac
Robert Elliott	Maxwell Oxman
Lee M. Folger	Mrs. Walter Salant
James O. Gibson	Adolph Slaughter
Mrs. Gilbert Hahn	Carleton B. Swift, Jr.
James Harkless	Stanley Tempchin
Mones E. Hawley	Robert L. Walsh, Jr.
Hugh N. Jacobsen	William Walton
Freeborn G. Jewett	Stanley Woodward

Copyright 1970

The Corcoran Gallery of Art

Library of Congress Catalog Card Number 70-121147

Printed by Colortone Press in Foto-thone I, Washington, D.C.

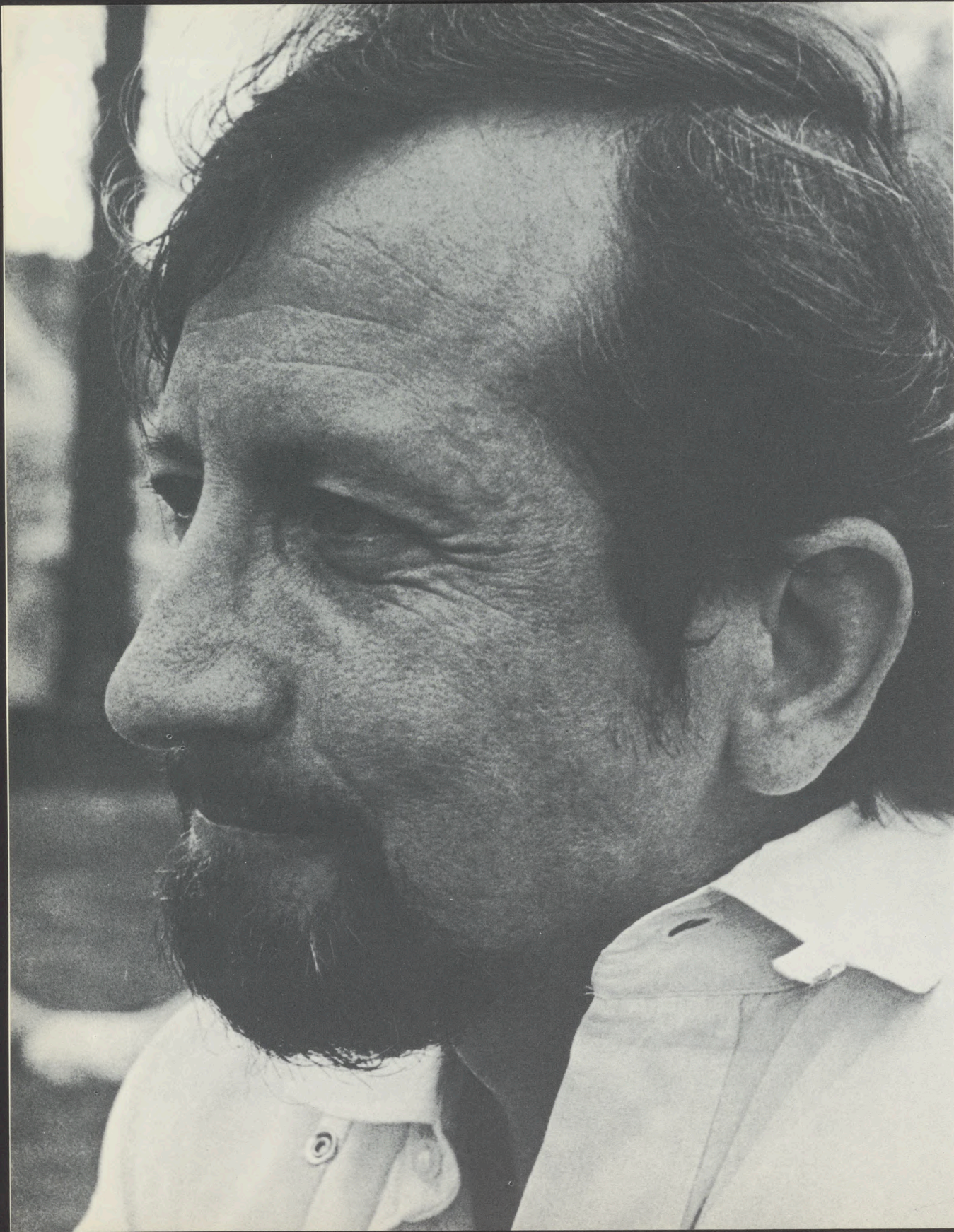
FOREWORD

This catalog accompanies the first retrospective exhibition of the graphic work of Vincent Longo. Both serve to document sixteen years of extraordinary achievement by one of America's finest printmakers.

Longo is one of the very few contemporary artists to make a non-objective statement by using traditional graphic processes such as woodcut and etching. Although Longo has not shown widely in recent years, he has maintained a formidable reputation with artists and others knowledgeable in art. The present exhibition marks the first extensive review of an impressive and consistent body of work.

We are indebted to Gene Baro for proposing this exhibition to the Corcoran Gallery, and wish to thank James Harithas, former Director of the Gallery, whose response to that proposal made this exhibition possible. Further thanks are due Mr. Baro for his contribution to this catalog, and for his painstaking attention to all aspects of the organization of both the catalog and exhibition. To Mr. Longo, my thanks for his wise advice, patience and friendship. For her continued efforts on behalf of this exhibition, I wish to thank my assistant, Miranda McClintic.

Renato G. Danese
Curator of Contemporary Art
Corcoran Gallery of Art



Photograph of Vincent Longo by Mike Todd, 1968

INTRODUCTION

By Gene Baro

Vincent Longo is one of the great printmakers of our time. His innovations in etching technique have extended the formal and expressive possibilities of the medium. Other master etchers have enlarged the medium by complicating their procedures—and their results; Longo has broadened the range of etching by simplifying his.

No artist has matched in etching the directness, clarity, and consistency of Longo's abstract plates; certainly, no one has informed an essentially rationalist and systematic approach with so much personality and feeling. Longo's images are based

upon timeless forms—the circle, the square, the grid—and upon such concepts as centeredness, symmetry, extension, and regularity. Everything is known, nothing is concealed; but the work is full of surprises. These basic motifs and principles are seen freshly, personally, and are made to convey visually sensations and emotions that we expect only from the highest art. In the conceptual sense, Longo's work adheres to a strict formality; in practice, it shows a formal inventiveness and ease, even a spontaneity, seldom observed in prints. It is as if this artist had freed himself from the mechanical demands and uncertainties of woodcut and of etching process.

Longo thinks of himself as fundamentally a painter. He was established as a painter long before he became involved in printmaking (his first woodcut was made only in 1953, his first etching in 1956). In fact, his printmaking activity has come to be a source for his painting. Thematic shifts in Longo's paintings, visual developments, are anticipated in the prints. And Longo treats prints rather as if they were paintings. The prints deal with space and surface much as the best painting contemporary with them does. Longo's prints offer effects that one finds, not in etchings or woodcuts, but in paintings.

The painting analogue in Longo's prints is part of their extraordinary originality. They are neither printmakers' prints, which too often exist merely to display technical virtuosity, nor painters' prints, which typically reproduce and popularize images out of painting. Longo's work has the force of a primary engagement with the issues of perception; the woodblock and chisel, the zinc plate and etcher's needle, are like brush and canvas to Longo. It is important to realize that this artist works directly and exclusively upon the block or plate. There are no preparatory drawings, no transfers or tracings.

Longo's indifference to editioning his prints, his carelessness with plates, his tendency to get on with another print once proof is taken—these things support the notion that for him printmaking is a painter-like activity. But there is also a record in the prints themselves.

When Longo began to make woodcuts in 1953, he set himself the problem of countering as much as he might the indirectness of prints. He carved freely over and into areas of india ink painted roughly on the block. There was never the benefit of preliminary drawing; the image evolved from the over-all activity. Proofs were only taken when the image was in its final stage of development. In some cases, for example, in "Swinging White" (1958), the first proof represents the final state of the block. In all other cases, only minor changes seemed necessary.

During the middle and late 1950's, Longo looked closely at the woodcuts of Gauguin, Kirchner, and Kandinsky. His understanding of these masters helped him to control the black on white and white on black interchange within a single print. But mainly he gained in technical grasp by doing. In the non-technical sense, he was influenced by abstract expressionist painting, particularly by the work of Pollock and de Kooning. He wished to apply the same sort of free expressiveness to the resistant block.

In this period, Longo's carving became increasingly free and brushy. He was after an autographic art, abstract writing without any tightness. He tried to push

printmaking away from the then-prevailing mystique of graphic technique and from the confining, intimate scale of the book. He worked large and rapidly, aiming to celebrate the simple power of black and white, but also in order to make the directness and energy of the cutting an inseparable element of the image. Some 2' x 4' prints were cut in a matter of one or two working sessions.

Longo's elimination of preliminary studies and his willingness to allow image quality to be determined by the method and act of carving brought his woodcuts as close as possible to being primary creative works rather than synthesized copies of drawings several times removed. It was as if the drawing and its repetition occurred simultaneously.

The culmination of Longo's free, gestural approach to carving is in such prints as "Mithuna" (1960) and "To Admiral Meaulnes" (1961). For the remainder of the decade, his woodcuts (indeed, all of his prints) develop another direction. The images become more central, less gestural; concern is for an interlocked balance between figure and ground, positive and negative (see, for instance, "Roundabout 2" 1964). Longo's carving becomes more deliberate; he works more slowly; and his images take on a stamped, not a painted, look.

Longo's prints of the 1960's mark a return to the matter of his drawings and paintings of the late 1940's. Those early works dealt with centers and star-like forms. If some of them were formally unresolved, they nevertheless reveal, taken as a group, the thematic preoccupations and sensibilities that characterize Longo's art today. In his expressive work of the 1950's, Longo mastered the woodblock and etching techniques and achieved the all-but absolute ease of handling that is reflected in the simplicity of his later work. With the medium in his control utterly, he could move toward essentials.

He describes himself at this time as looking for what was fundamental to art and to his own feelings. He thought a good deal about visual archetypes and was preoccupied with mandala designs in other media. Abstract, diagrammatic structures interested him greatly; he consulted a variety of cultural sources and looked, for instance, at temple ground plans, ceiling designs, Tibetan painting, and Hindu yantras.

He felt then that he had to "get rid of a lot of undifferentiated dexterity." His prints began to be concerned almost totally with ideas about form that minimize relational elements of composing. The concentration comes to be upon standard signs involved with square and circle.

Longo had taken up the mandala idea as early as 1961 (see the woodcut of that title and year). He was, of course, not committed to the liturgical meaning of the figure, but only to its formal properties. He varied the arrangement of the mandala components, so as to see the image in fresh light. He recast the convention in original combinations suggestive of new spatial and structural meanings. "Mandala" (1961), like "Haywire" (1961) and "A Turning" (1963), was made and printed in edition simultaneously. These prints developed as the surface was gradually carved away with each additional color. All that was left of the original block was the area, corresponding to the last color, that completed the final state.

More recently, Longo has concerned himself with explorations of the grid. In this work, the grid is apt to be both subject and image. There, diagrams, principles of ornamental patterning, are examined, not as a way of supporting symmetrical designs—that is, as a guide to their creation—but for their potential as graphic images and ideas in themselves. For instance, “Quarter Turn” (1968), which states a different color in each corner, is composed in quadrants that turn, pinwheel-fashion, on a central pivot. Each color has the same quantity of squares in identical pattern. Randomness is suggested by a system of regular turning.

It is of interest—and typical with Longo—that the impact of this print, and our pleasure in it, are independent of our understanding of its organizational principle. What persuades is the image, the structure as given.

Longo’s current woodcuts attempt to combine direct, spontaneous carving with the regular, minimal composing of the etchings. Carving tools and an electric flexible shaft tool, to which saw wheels and routing bits are attached, are now used.

I have dealt at some length upon Longo’s woodcuts. He develops identical or analogous concerns in etching. There is, in fact, more concentration upon this medium. The exploration is more intense; the body of work is larger; the innovations are of the first importance.

Longo decided to stress etching in the late 1950’s. His desire to command the complexities of the medium led him to make thirty or forty very involved prints, in many states of completion. Only a few of these were ever exhibited. With these etchings, as with the woodcuts of the period, Longo was looking for the freedom of expression and the inventiveness of painting. But the plates seemed too committed to etching as process, too heavy with technique, for Longo’s fastidious taste. The preferred print was “Simple Grace, No Blame” (1960).

The experimental series continued on and off for years, until “Cluster” (1964). By this time, Longo’s images were projecting centeredness and were distinctly more simple and severe in handling.

Of course, not all of Longo’s etchings of the early and mid-1960’s were experimental. Major plates were produced in the bitten line technique (see “Keeping Still” 1964, “Yantra” 1964, “Yantra 2” 1965, and “Center” 1965). This was the method of Rembrandt’s etching.

Lines are drawn with a stylus on a hard ground consisting of asphaltum, resin, and beeswax. The point of the needle exposes lines on the plate. These are bitten with acid, so as to hold the ink. When the lines are deep, a raised effect is created on the print. Darks and black areas result from several stages of etching. The richest, most velvety blacks can be obtained.

Longo’s plates by this method try to demonstrate the process of building a surface. Cross hatching is the common way. Longo’s hatching is deliberately uneven, loose, and quickly laid down. It relies for its depth of tone on many periods of drawing and etching. Repeating the process over and again breaks down the surface in less obvious ways than if the hatching were carefully controlled. The repetition of technique reinforces the sense of an insistent surface, whose rich tones give a contemplative quality to the interaction of form and area. The subtleties of a slowly built surface confer presence, stillness, suspension. A print such as

"Keeping Still," where the active quality of a tipped square is countered by the quiet and inner direction of the cross hatching, evokes this floating ambivalence of surface. The hatching operates as texture, tone, color, and space. The square is not the image; the image is the whole muted mobilization of the surface—a non-image in the conventional sense.

More recent etchings in the bitten line technique—for instance, "Score" (1969)—demonstrate that grids reduced in size of mesh become hatched areas that read as tones rather than as textures. Although in analysis they remain textured patterns, they are responded to as tones. A series of lines is linear in effect only when there is sufficient space between to keep them individual—in short, to prevent them from being seen as an area of gray.

Closely-hatched and deeply-bitten surfaces produce printed passages that require slow viewing, if all the richness is to be taken in. The printed surface is far richer, for instance, than the most tonally developed Doré drawing because the lines in the print are far more varied in depth of tone, in degree of embossment, in added incident owing to the action of acid, which transforms the originally drawn lines.

Prints of this sort often suggest growth. They seem to be involved in an interminable process. Longo thinks of them as introspective in feeling, as supporting introverted ideas—"an awareness that is not necessarily lacking in clarity though totally non-verbal." "Tatha" 1970, like "Keeping Still" and "Center," was stopped rather than completed. Longo indicates that these prints could have developed further or stopped sooner; that they stopped where they did was a matter of it "feeling right . . . of the right degree of insistence the surface required."

The bitten line technique, the oldest of all, is an essential of etching.

Longo's hatched, bitten line etchings demonstrate the same preoccupation with tonal definition as is to be found in the work of Rembrandt, Piranesi, or Morandi. Unlike theirs, Longo's work is not inhibited by descriptive detail. His lines and tones do not need to depict volume and shade; they are lines and tones that for all their tonality remain totally abstract. But they are no less evocative for being projected as pure visual form. In this sense, Longo's prints are less graphic—a painting equivalent—with parallels in painting concerns.

There are, of course, numbers of Longo's etchings that are not deeply bitten, dense, and intuitive. For example, "Wink" (1968), is for all its charm a didactic inquiry into random breaks in regularized linear repetition; forms are added by interruption! In "Expanding" (1965), no bitten lines are inscribed in the plate. The lines are really edges between three etched levels of plate. The sharpest side of the printed line is always at the outer edge of the shape it describes, giving the enclosed sections a softening toward the middle. "Wide Lattice" (1968) and "Construct" (1968) are likewise etchings that do not have bitten line or aquatint.

Longo's achievement in printmaking is grounded in total control of each step of the process, from preparation of the plate to final proof—total control over the techniques *chosen*. He writes: "I try to *choose* the right means for what is most important—my statement about prints—what I consider to be the essential qualities of the medium. In woodcut, it is carving—getting it all done in the carving. In etching, it is drawing with acid, impress of plate to paper. Printmaking has the finality, the absoluteness, of stamp and seal."

This artist accepts the necessary process, but thinks in terms of the minimum means to obtain the desired result. He always moves to cut into the technical demands, forcing them into pre-determined standards of form. This brings its own directness.

Thinking along these lines prompted Longo to use masking tape as an acid resist. This formidable innovation saved a lot of stopping out; at the same time, it increased precision. What is more important, it offered new terms to etching; a white line shaded on each side; smooth, soft shaded areas, unlike typical aquatint with its grainy texture; and newly found directness, for strong statements could be produced with one session in the acid bath. Longo's use of tape produced etchings that are unlike traditional ones or other graphics. A fresh formal statement was made with an old medium. Moreover, no violence was done to the traditional means; no other medium was forced in, no hybrid resulted. There was only direct drawing with tape and acid on metal (see "Construct," "Wide Lattice," "Shotgun," 1968 and "Wall" 1968).

Longo also used the masking tape technique in combination with traditional aquatint and bitten line (see "Between" 1969 and "Plaid" 1968). Here, a new medium—tape—adds strength to refresh old means.

Longo writes: "Means only *serve* formal aims and considerations. The aim is not to celebrate process, but to use it for specific effects, to explore predetermined sets of problems, in which *image* occupies a central role. Hence, the artist must find the means that suit his purposes and inclinations. Sometimes, he must invent them."

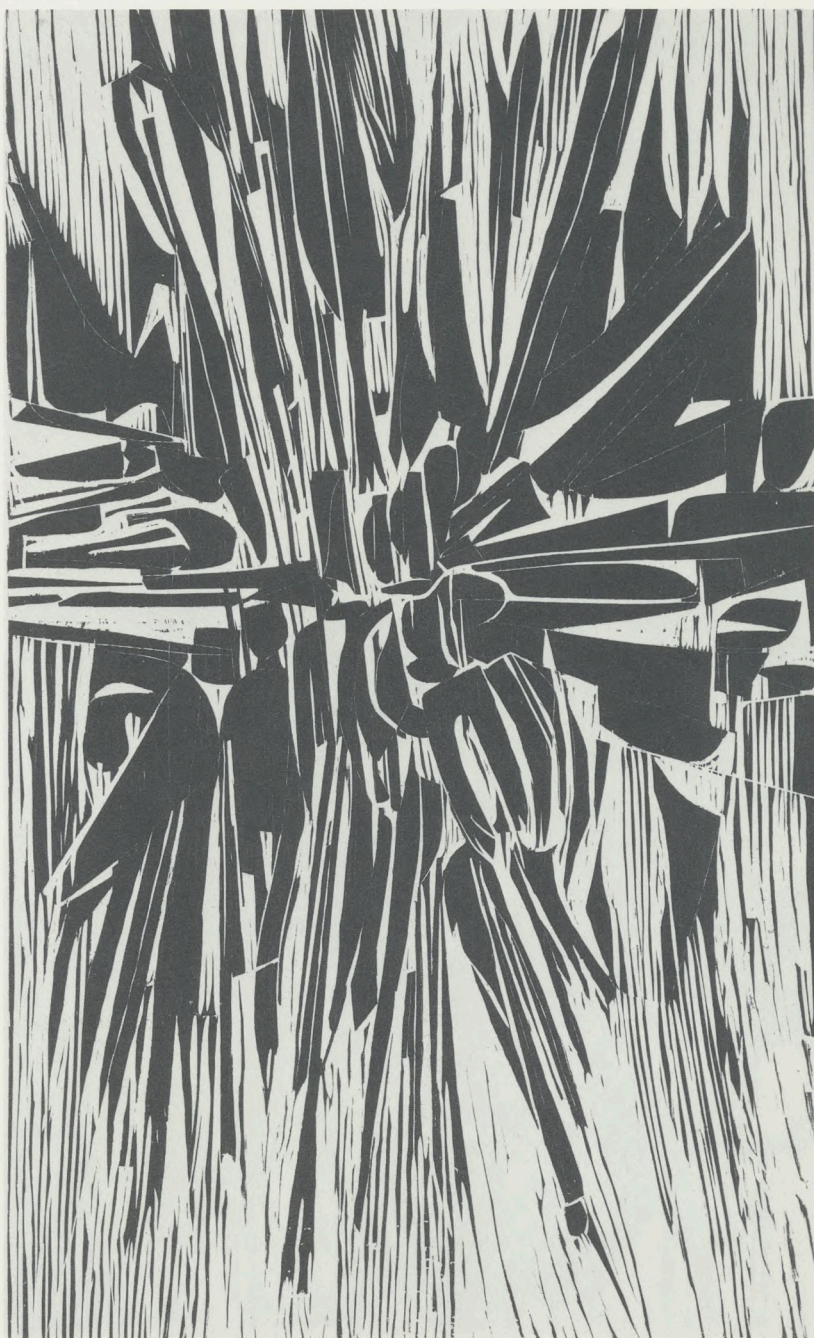
Longo's aims in prints are modest. Virtuosity is avoided, as is complexity and unnecessary technical involvement. The intimacy of etching is upheld. None of the prints is laborious or precious. All are done with ease—which is not to say they are knocked out. But effort is not an important input. Longo's prints require work, not labor. Creative tension—agony and labor pains—are absent. Instead, there is an almost rhythmic consistency in method, almost total ease.

Even the grid prints are never measured out. The plate is placed on an existing grid, ruled with a casual, automatic technique. Slips of hand, mistakes, are left in.

Most grids start from a center cross, creating a quadrant, to which grid is added—filled in and developed, when diagonals are used, in a systemic operation (see "Lattice" 1968 and "Other Side" 1967).

Grids represent projects with grid structures: forms inherent in grid layouts are discovered and brought out. The grid, then, is basic to the form; it remains visible; it is the image material. (Very occasionally, Longo has imposed a mandala or circle onto a grid, but most of the grid patterns deal only in the lines of the grid as framework and as form.) The intent is formal.

Cross hatch and straight grids are interrelated and structurally interlocked, to the extent that they are offering aspects of the same form: the mesh. But what is most important is that in all these prints the limitation of terms (straight uniformly repeated line) is accepted, but formally extended—used poetically. The main considerations are formal, not technical. Essentials are retained: Longo has no interest in deadpan or hard-nosed aesthetics. Instead, there is creativity with a modest medium. The statement is quiet. There is no message.



1. IMAGO



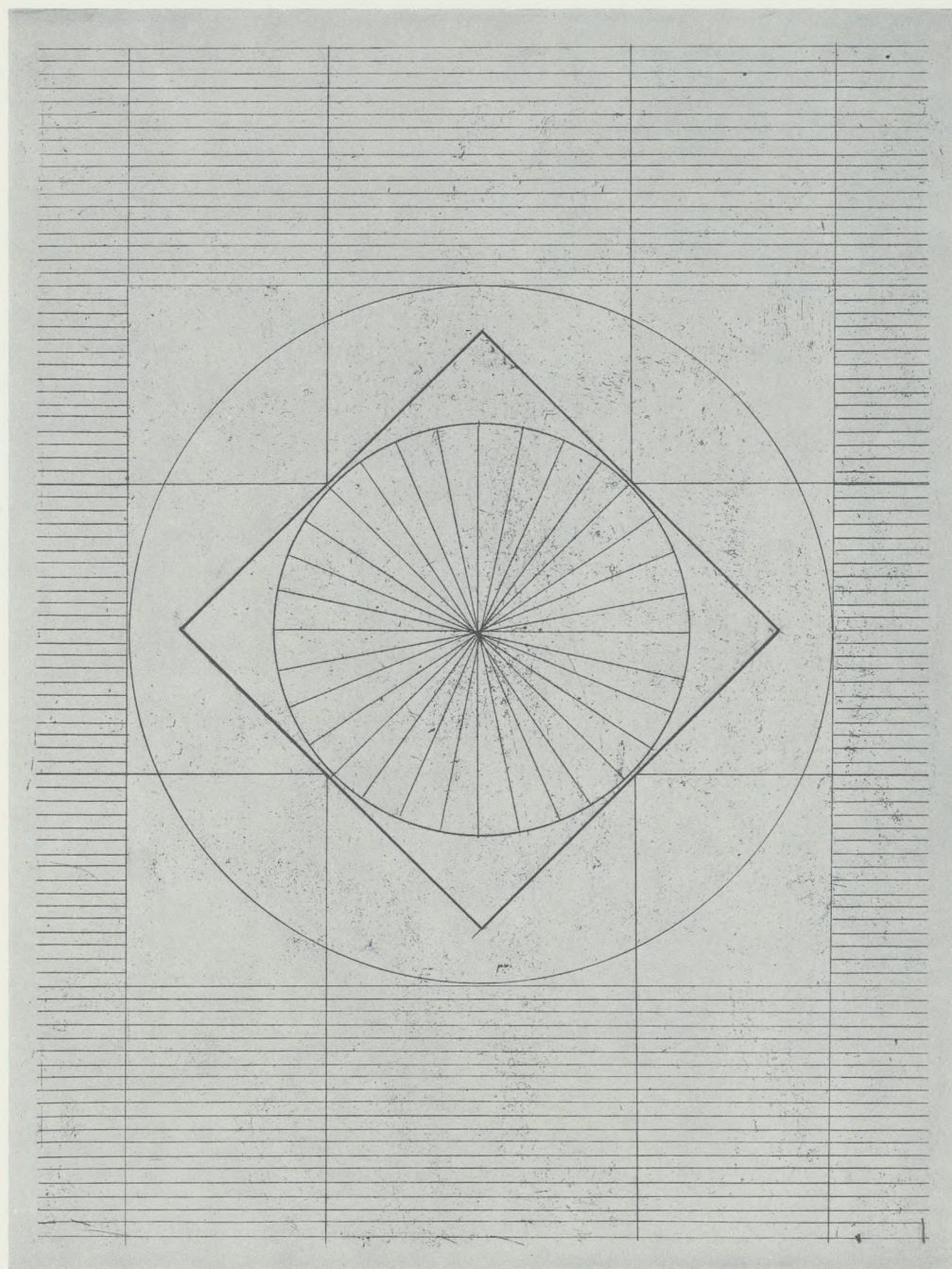
9. MITHUNA



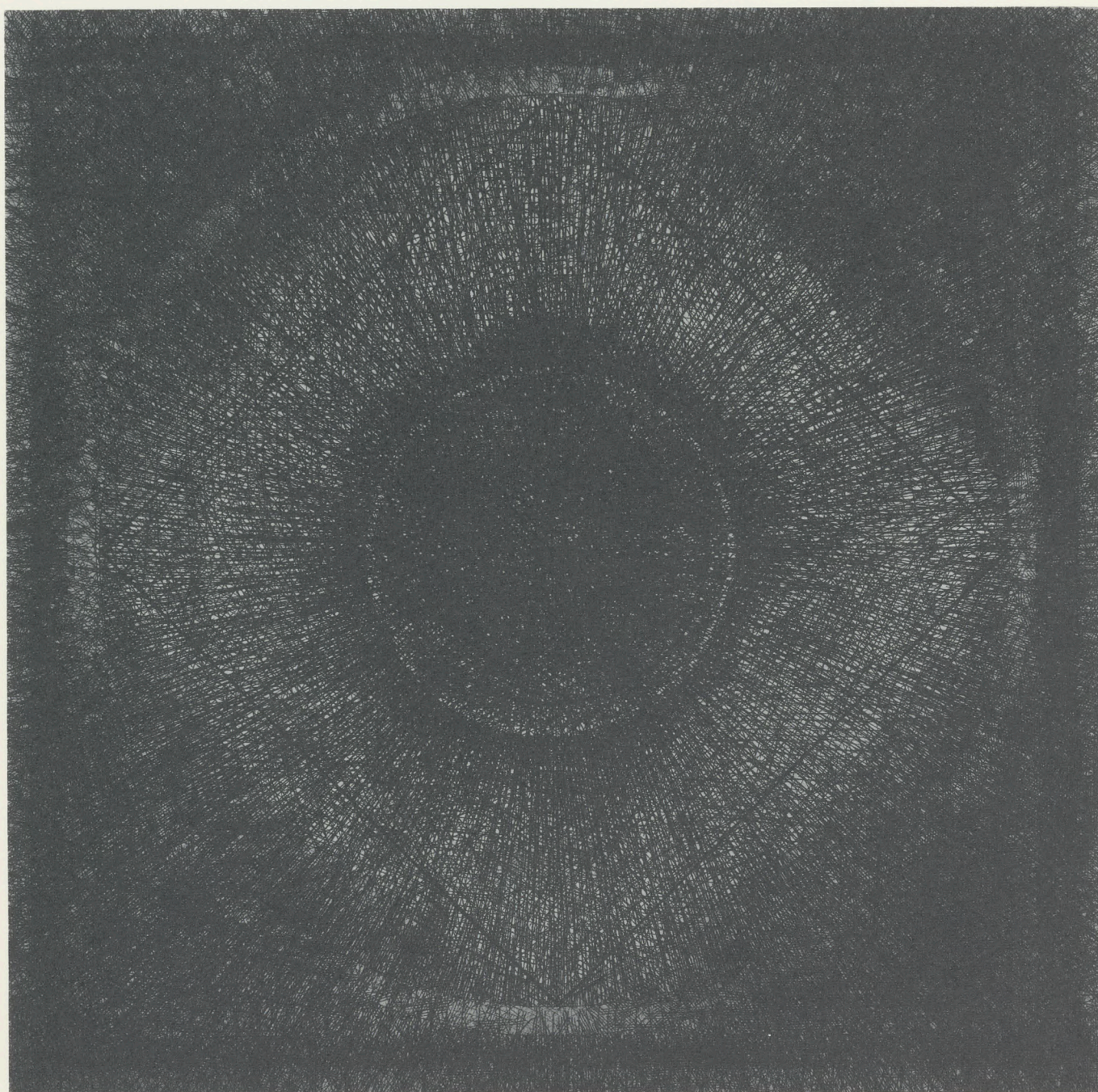
12. OPEN AND SHUT



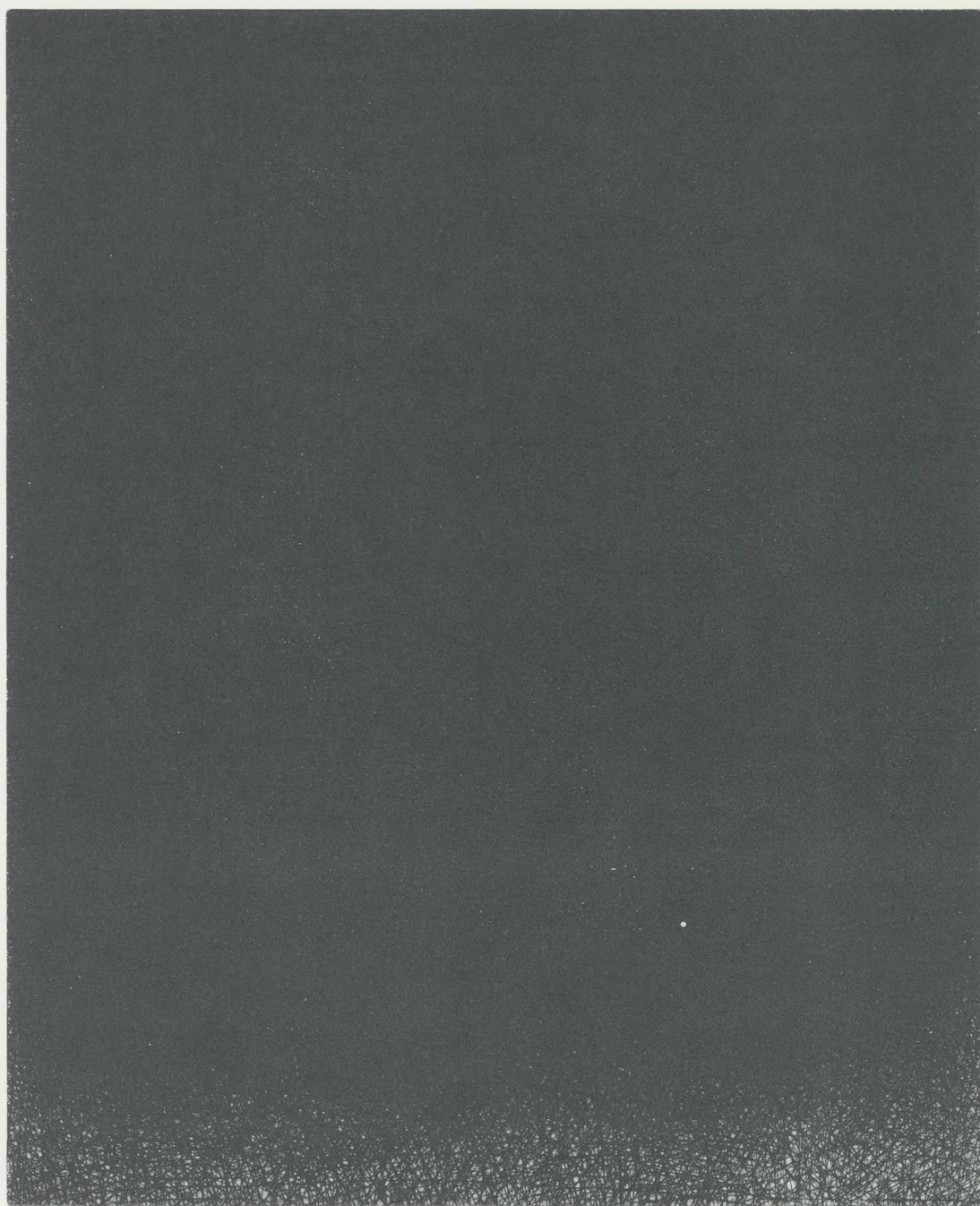
13. TO ADMIRAL MEAULNES



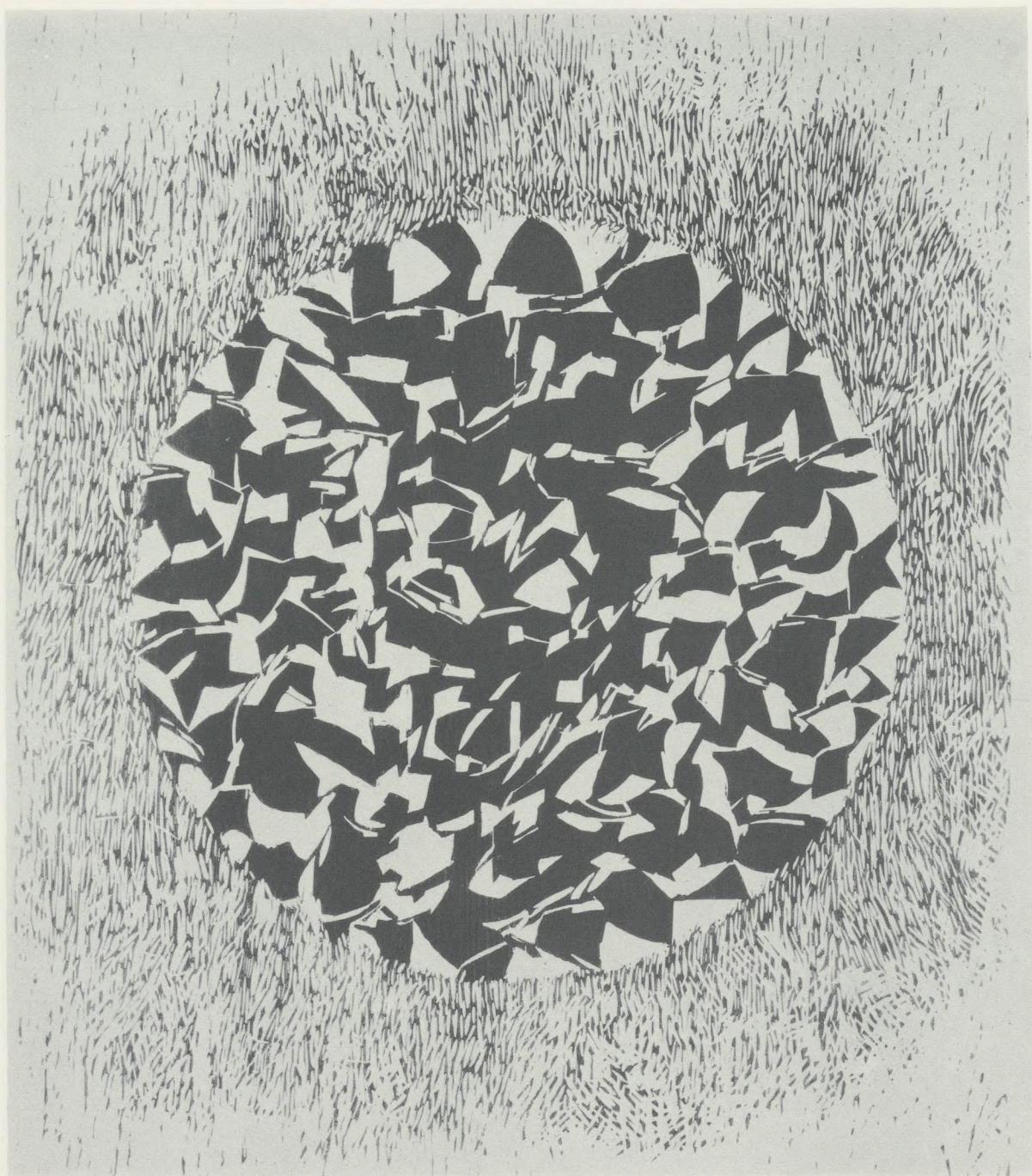
40. CENTER: GRID



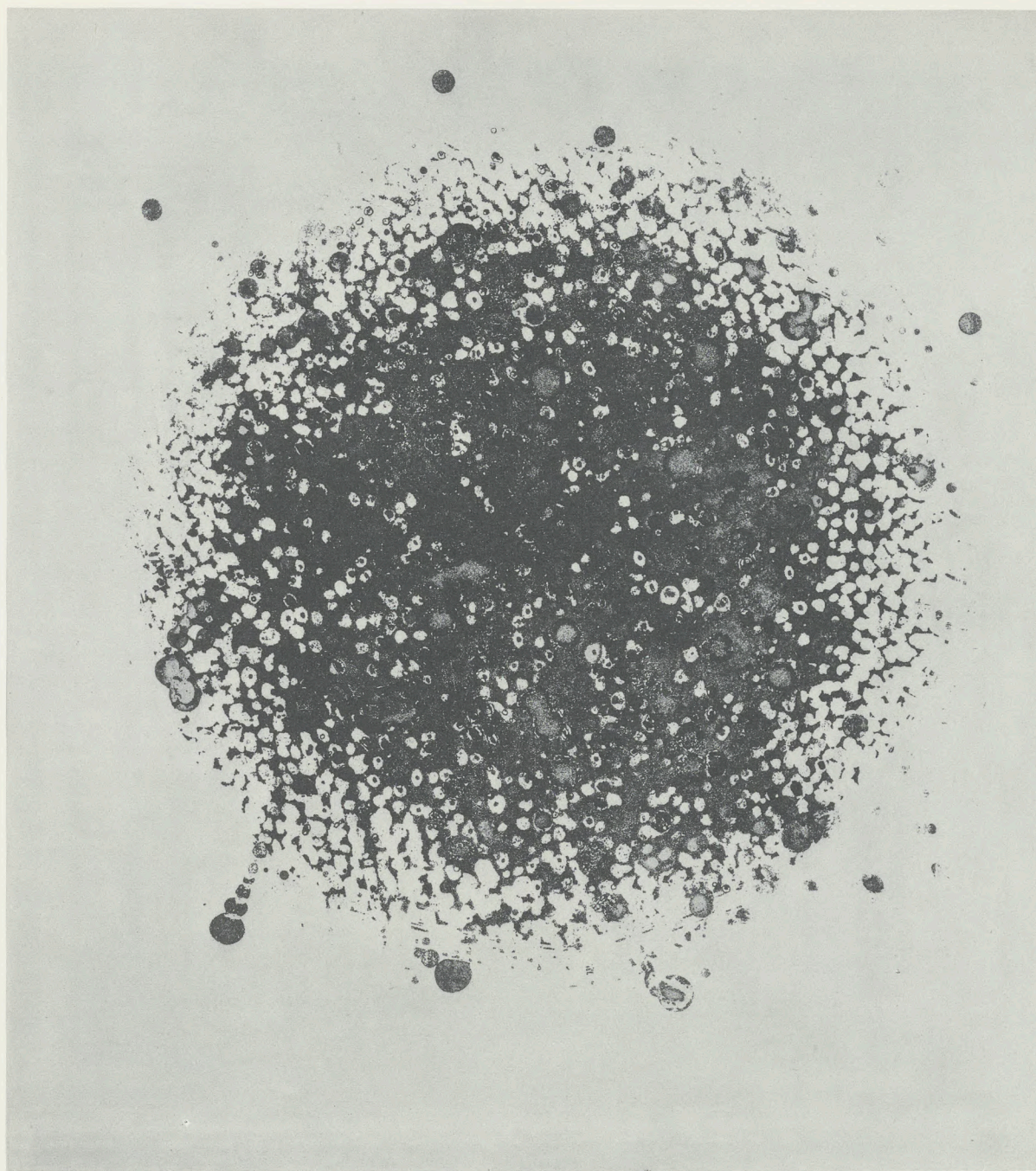
43. CENTERED: RADIATING



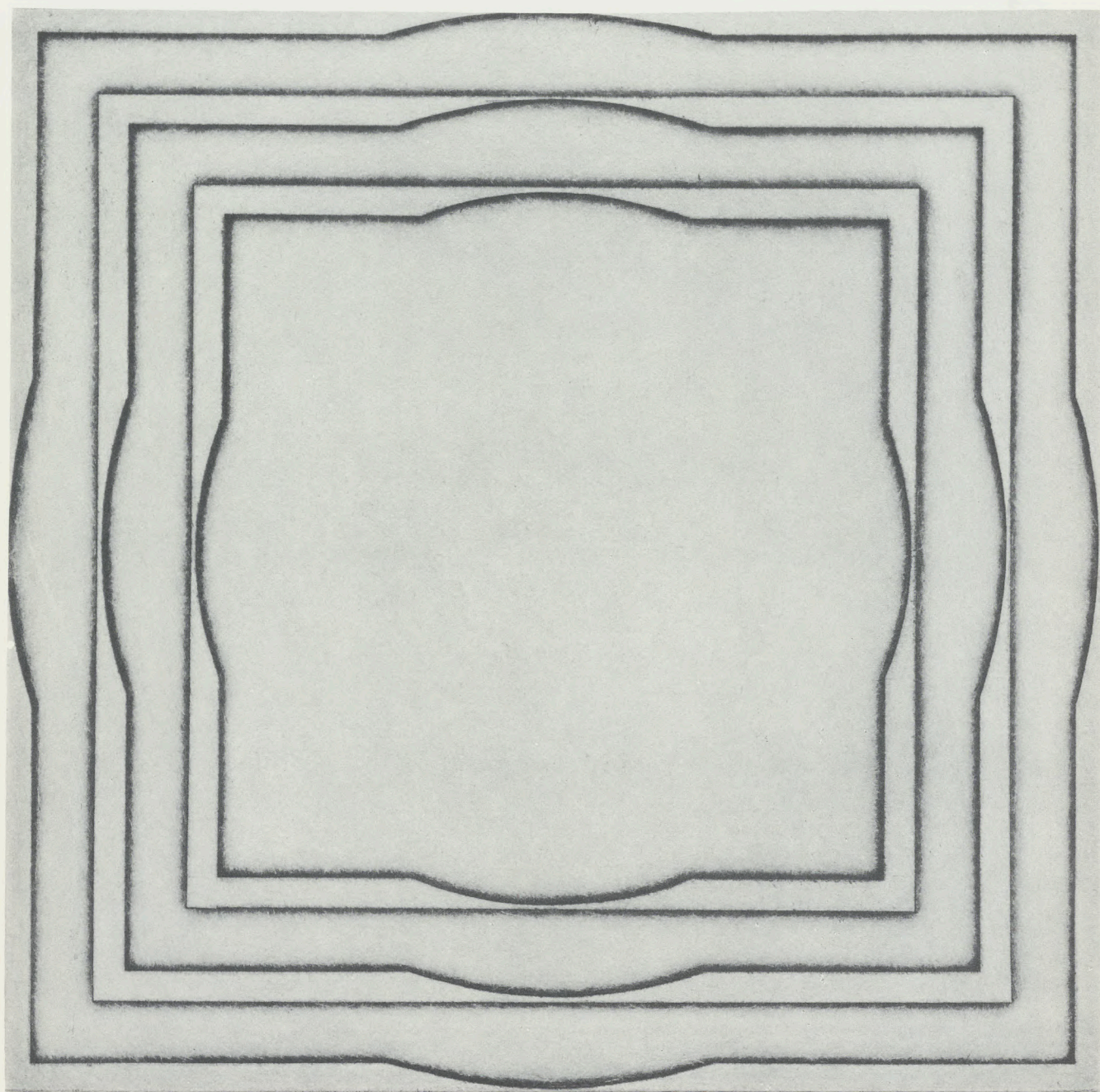
47. KEEPING STILL



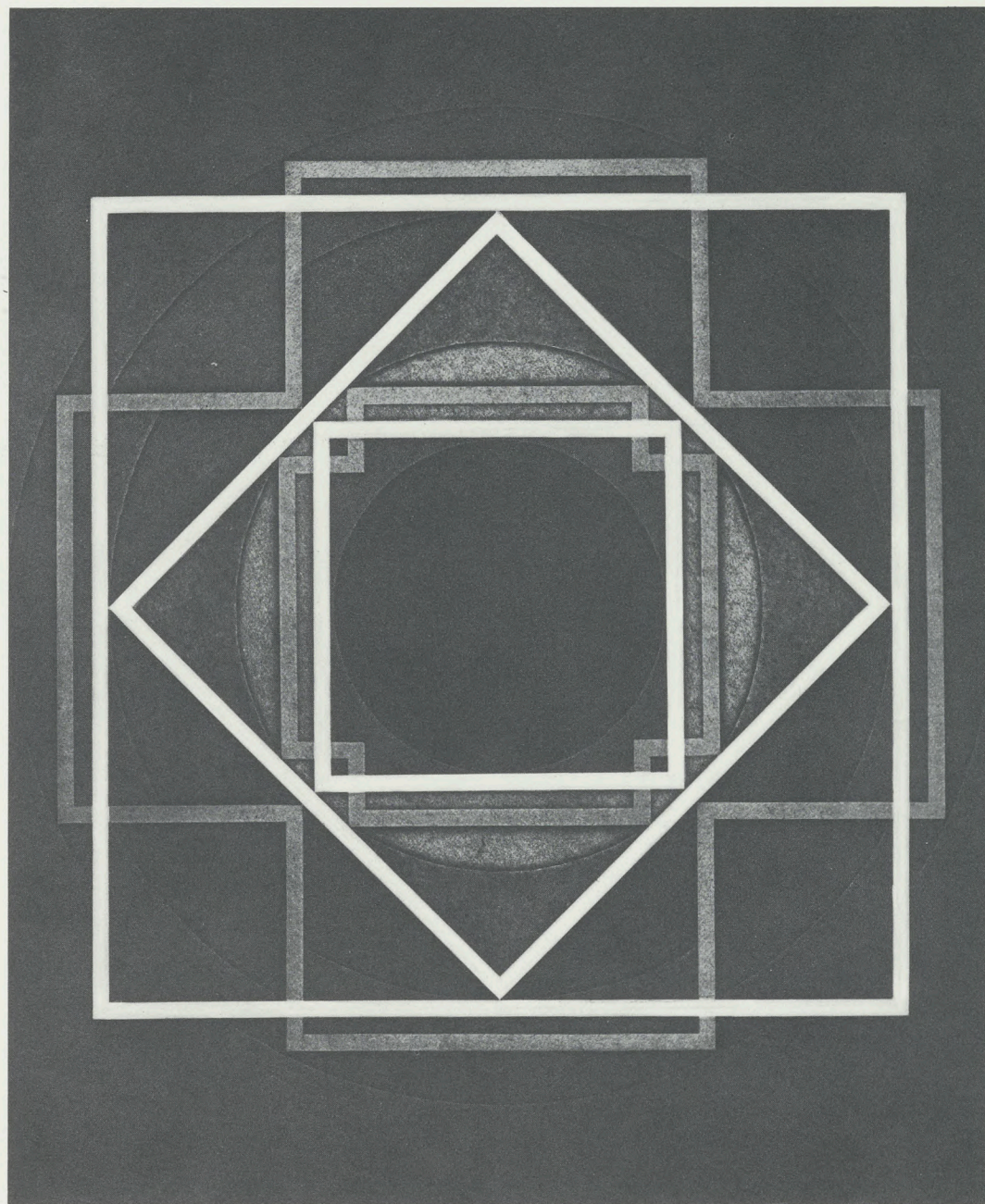
22. ROUNDABOUT 2



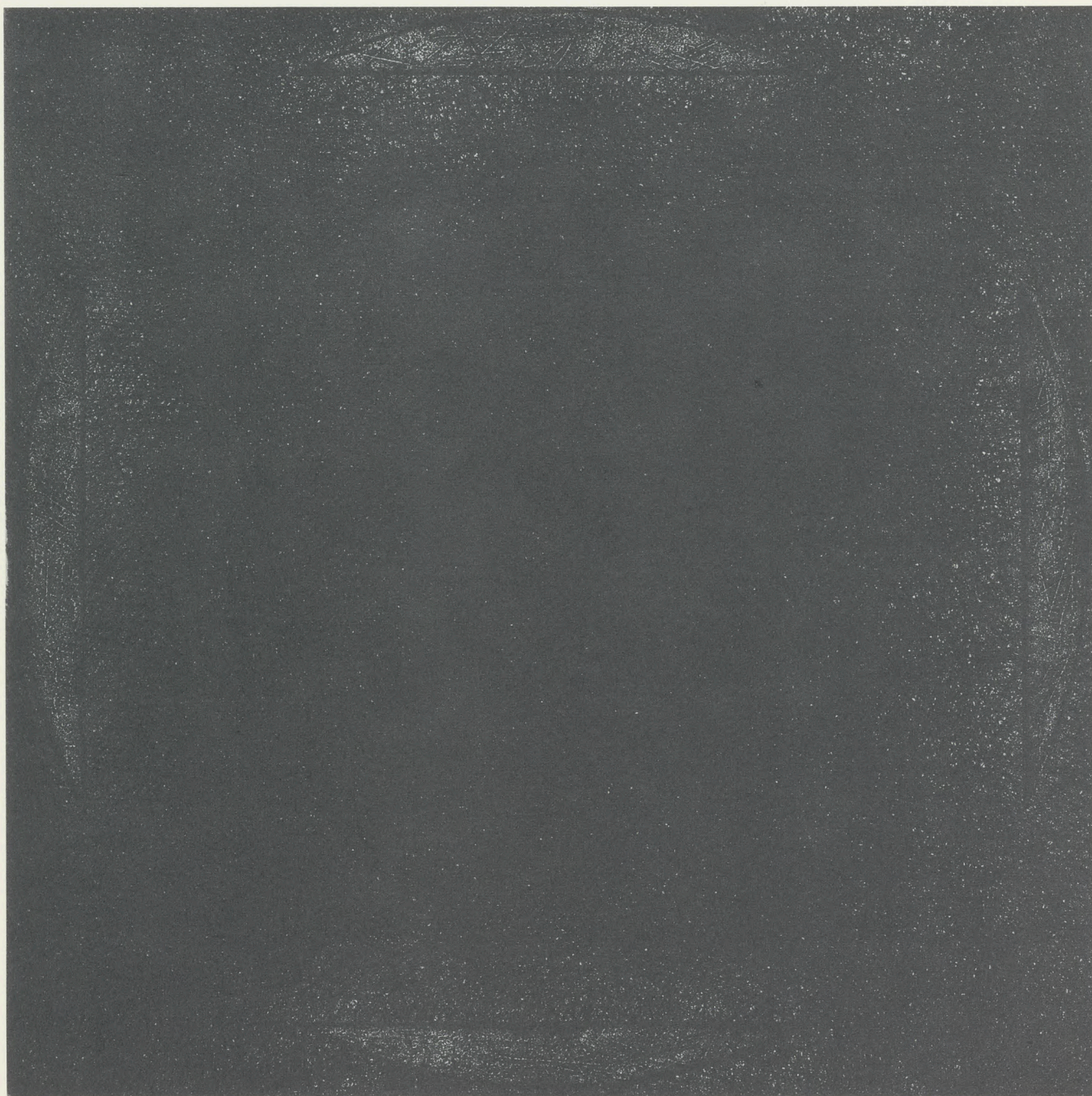
44. CLUSTER



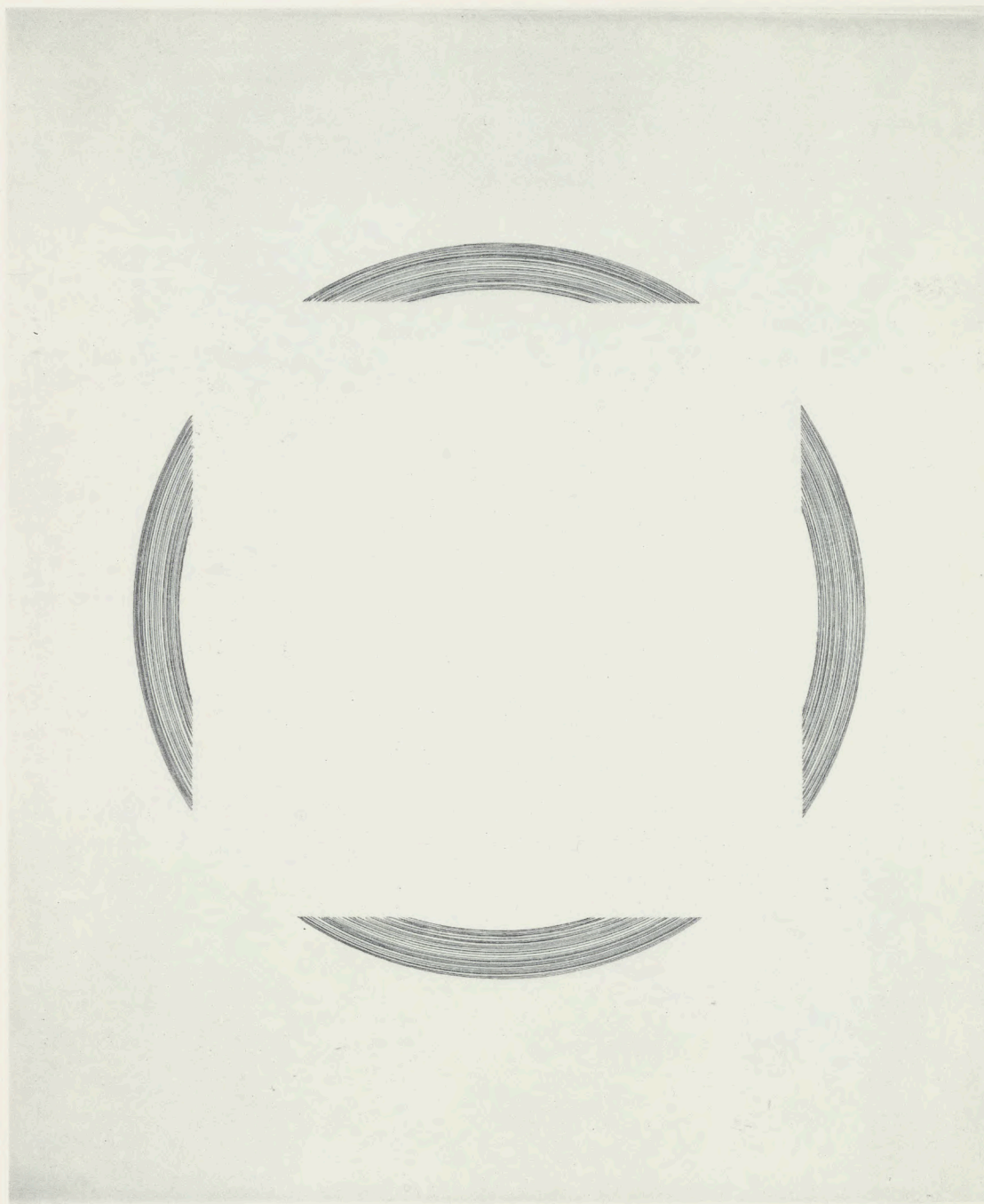
52. EXPANDING



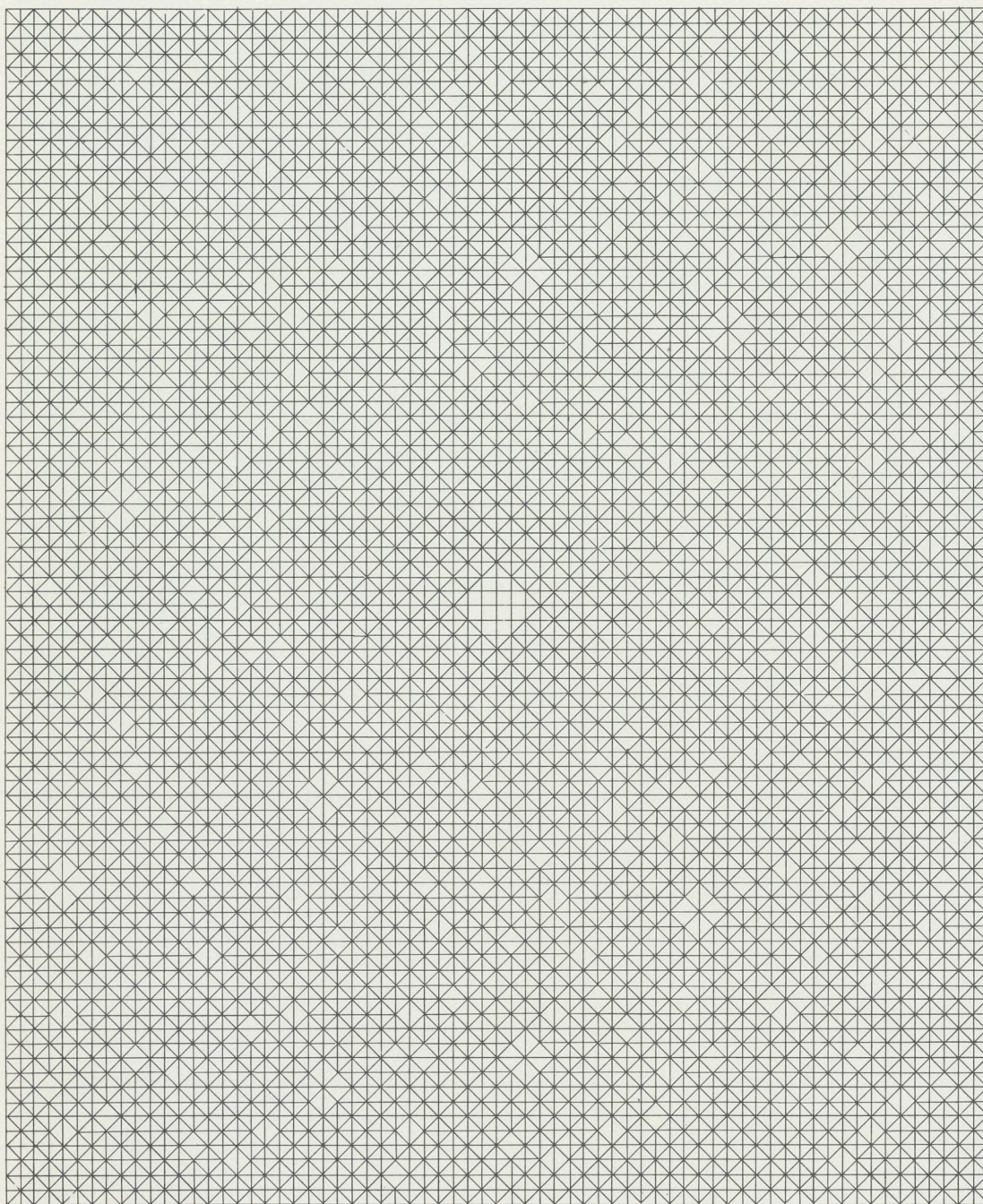
60. SECOND PLAN



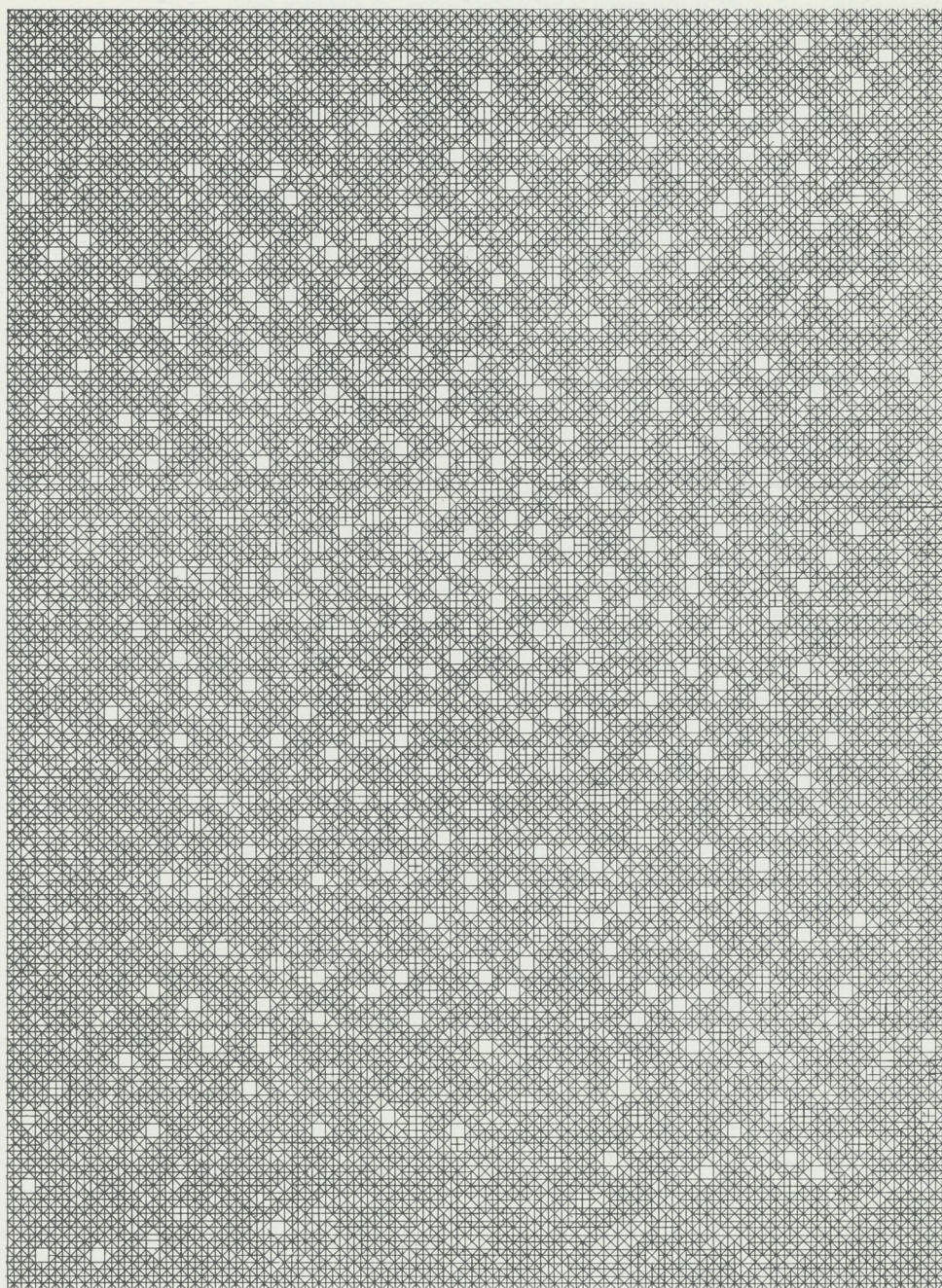
59. HOVER



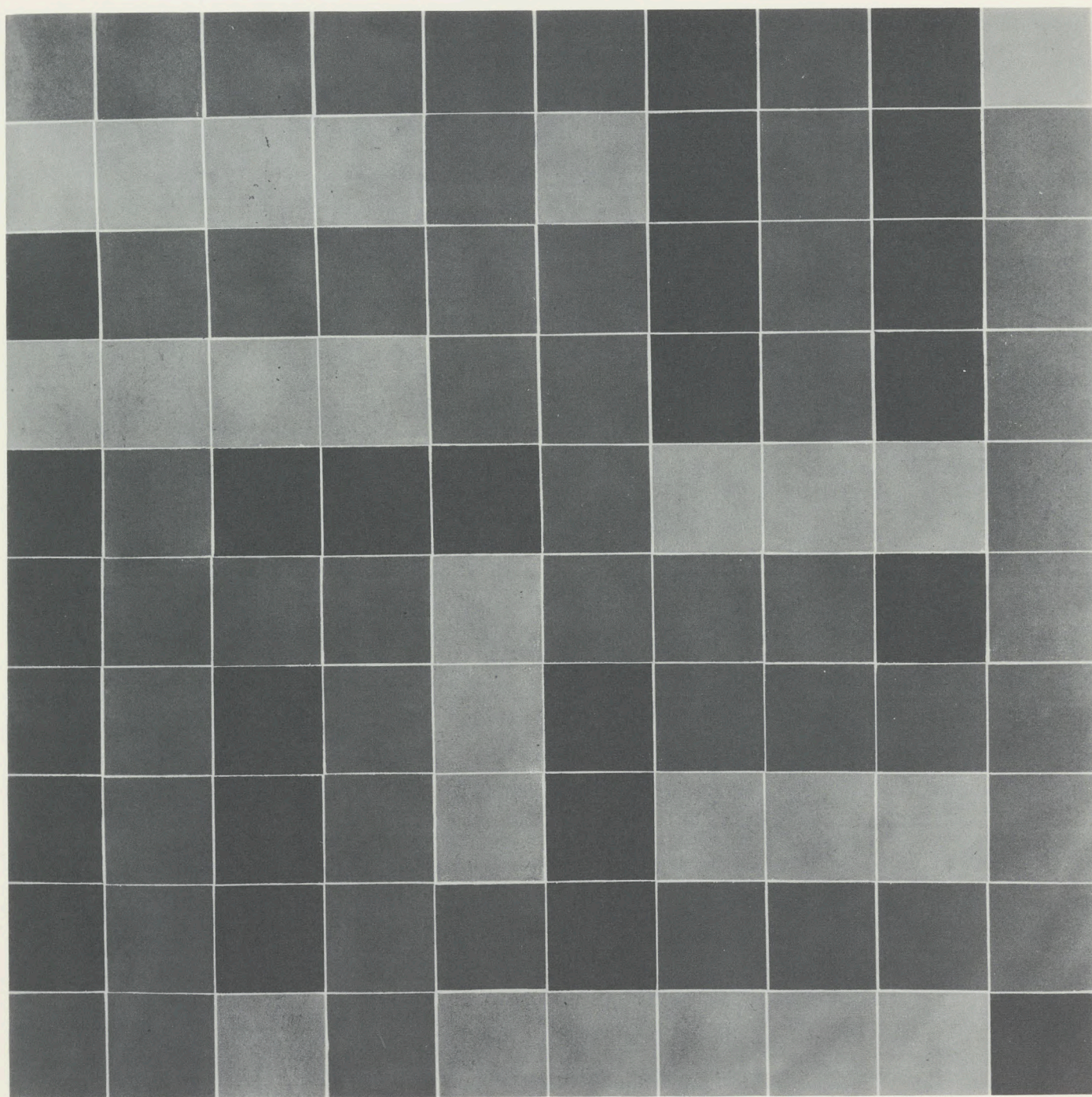
71. SQUARING



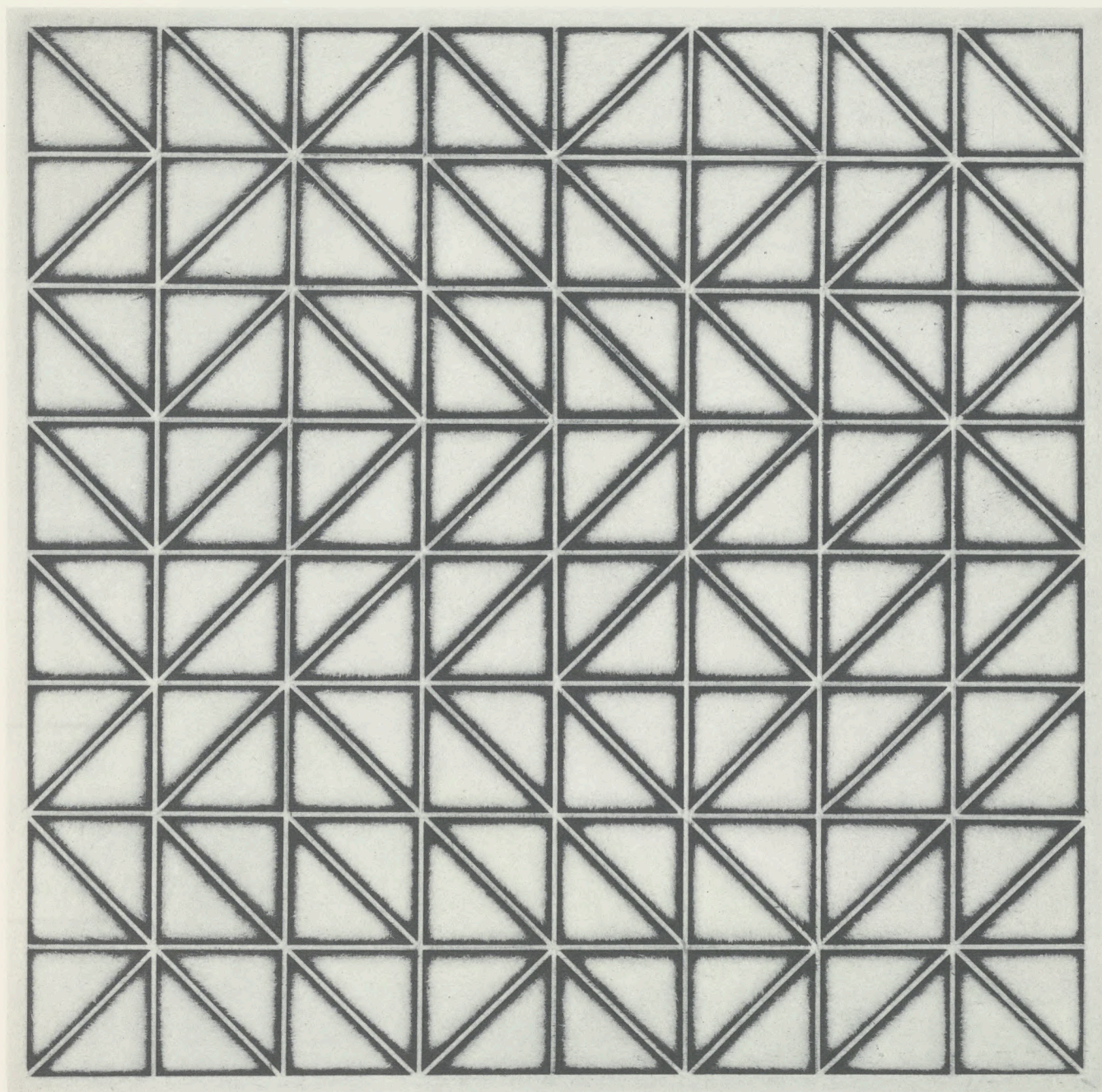
68. IN LINE



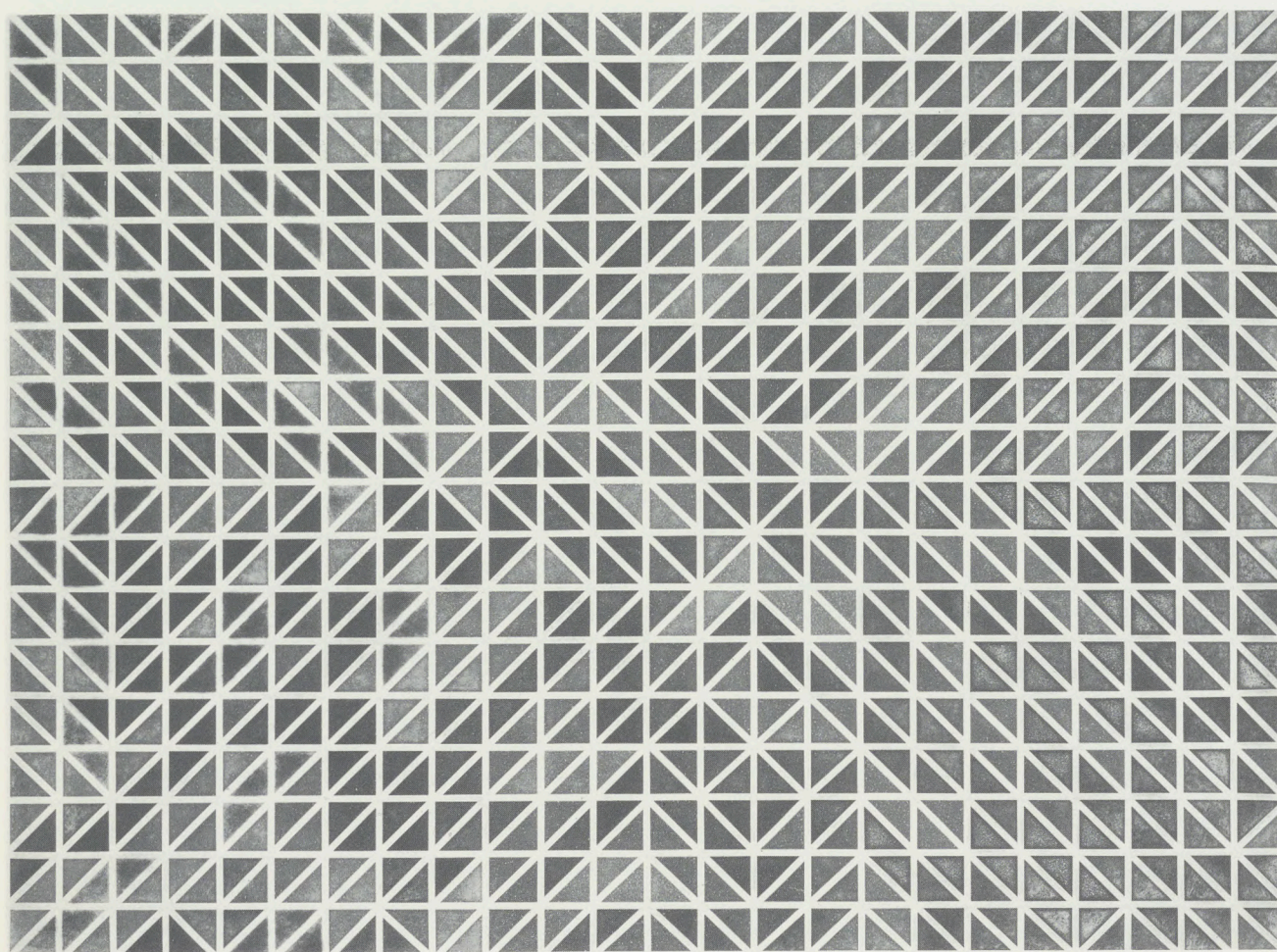
69. OTHER SIDE



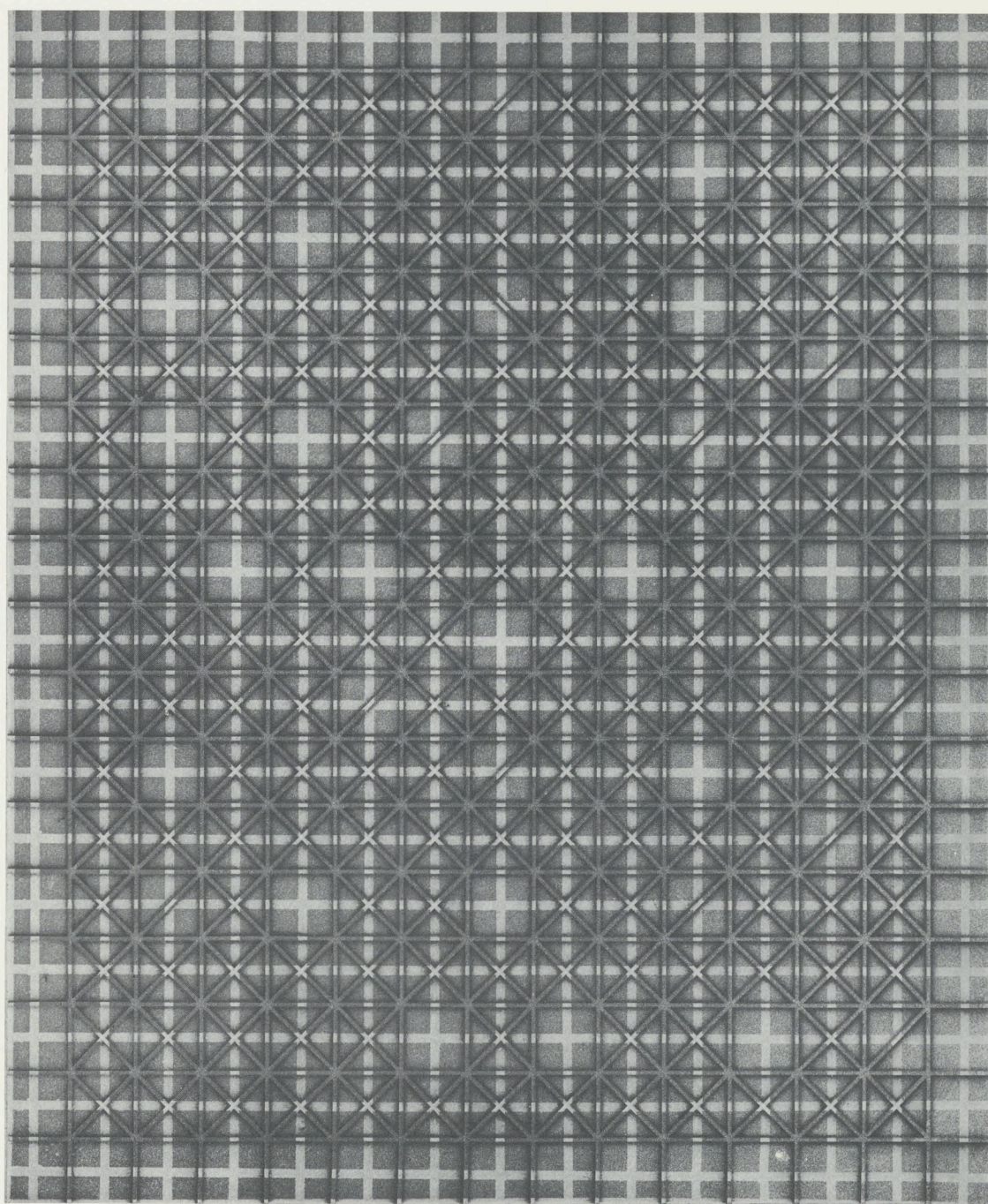
26. QUARTER TURN



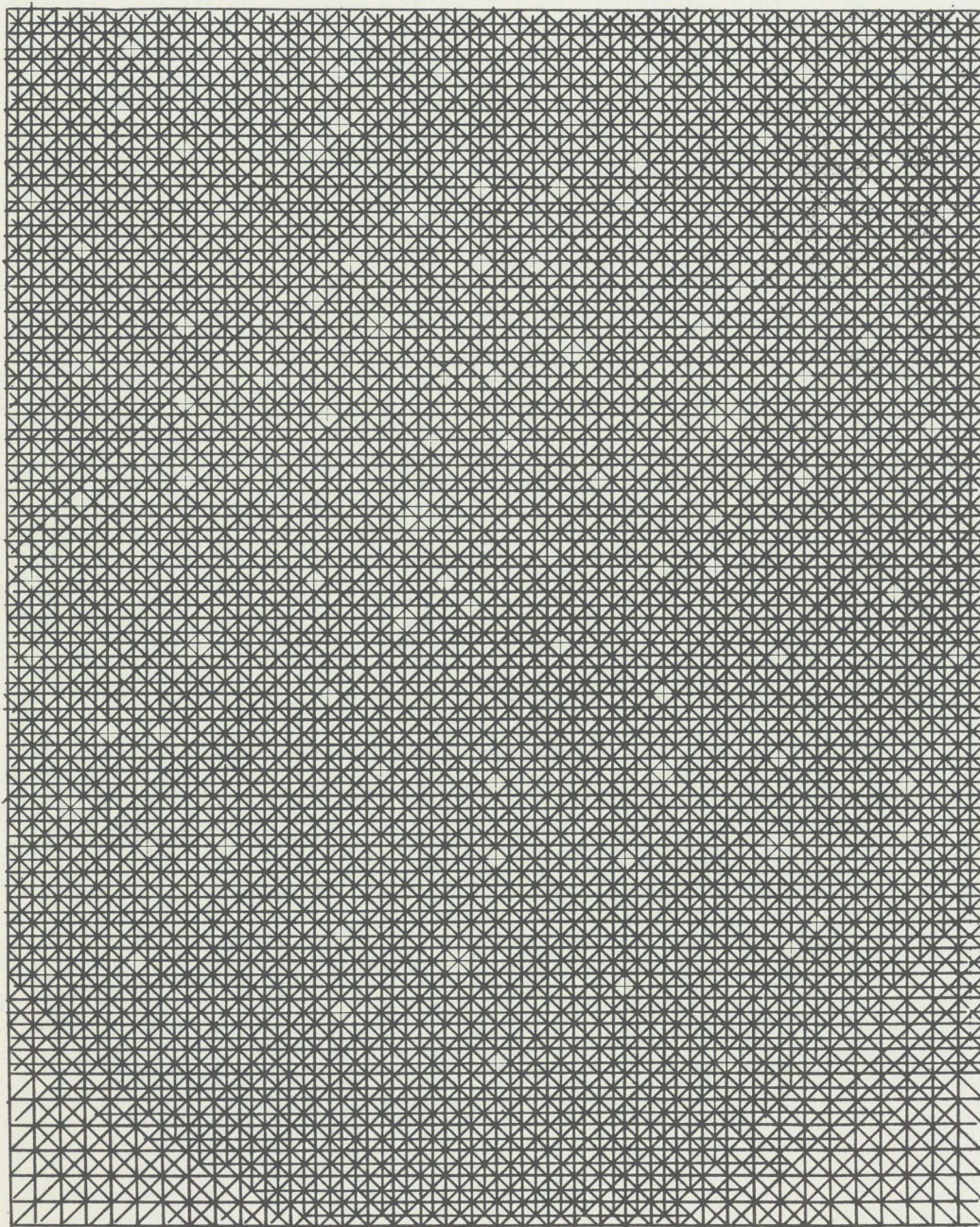
74. CONSTRUCT



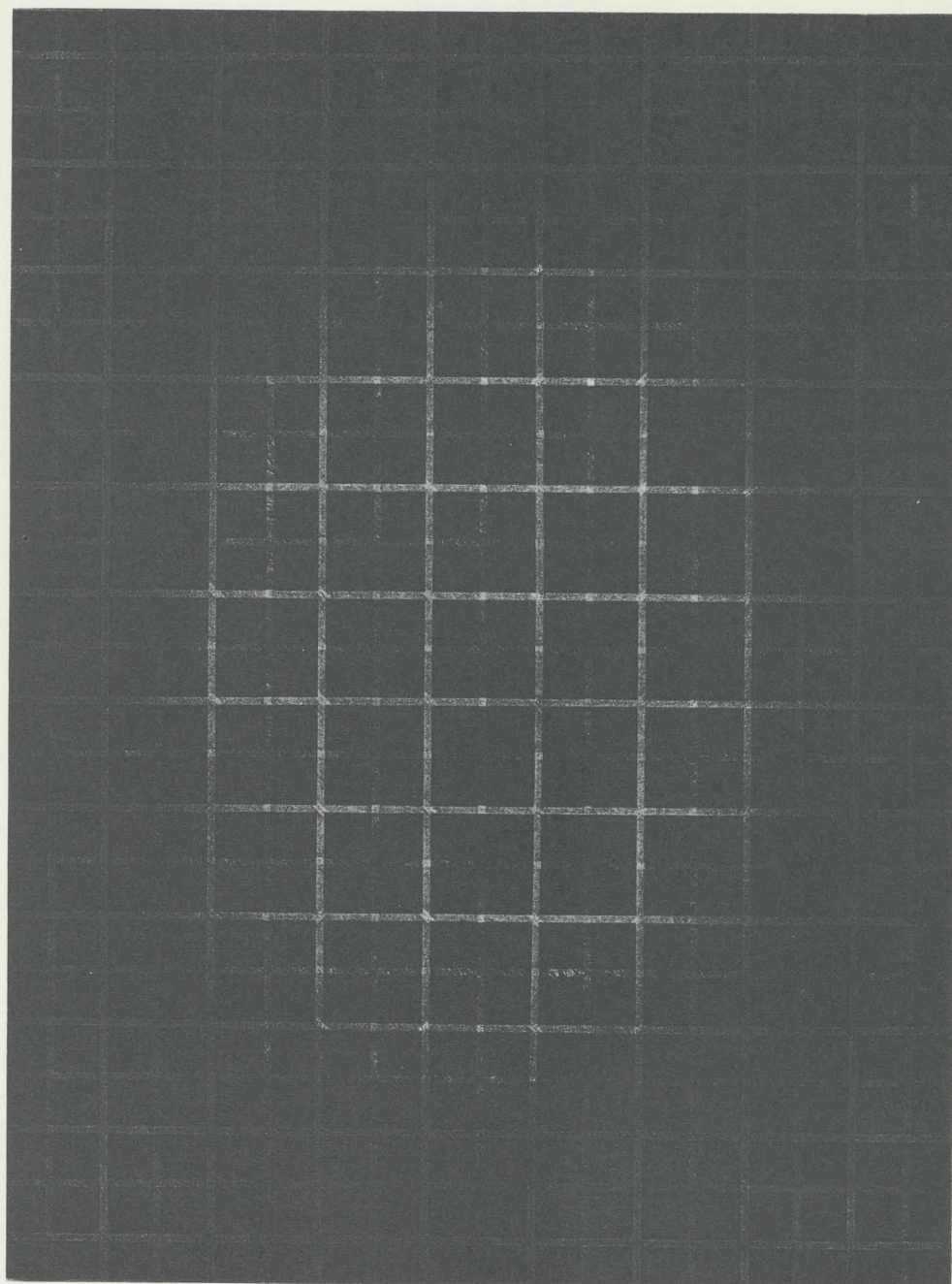
76. LATTICE

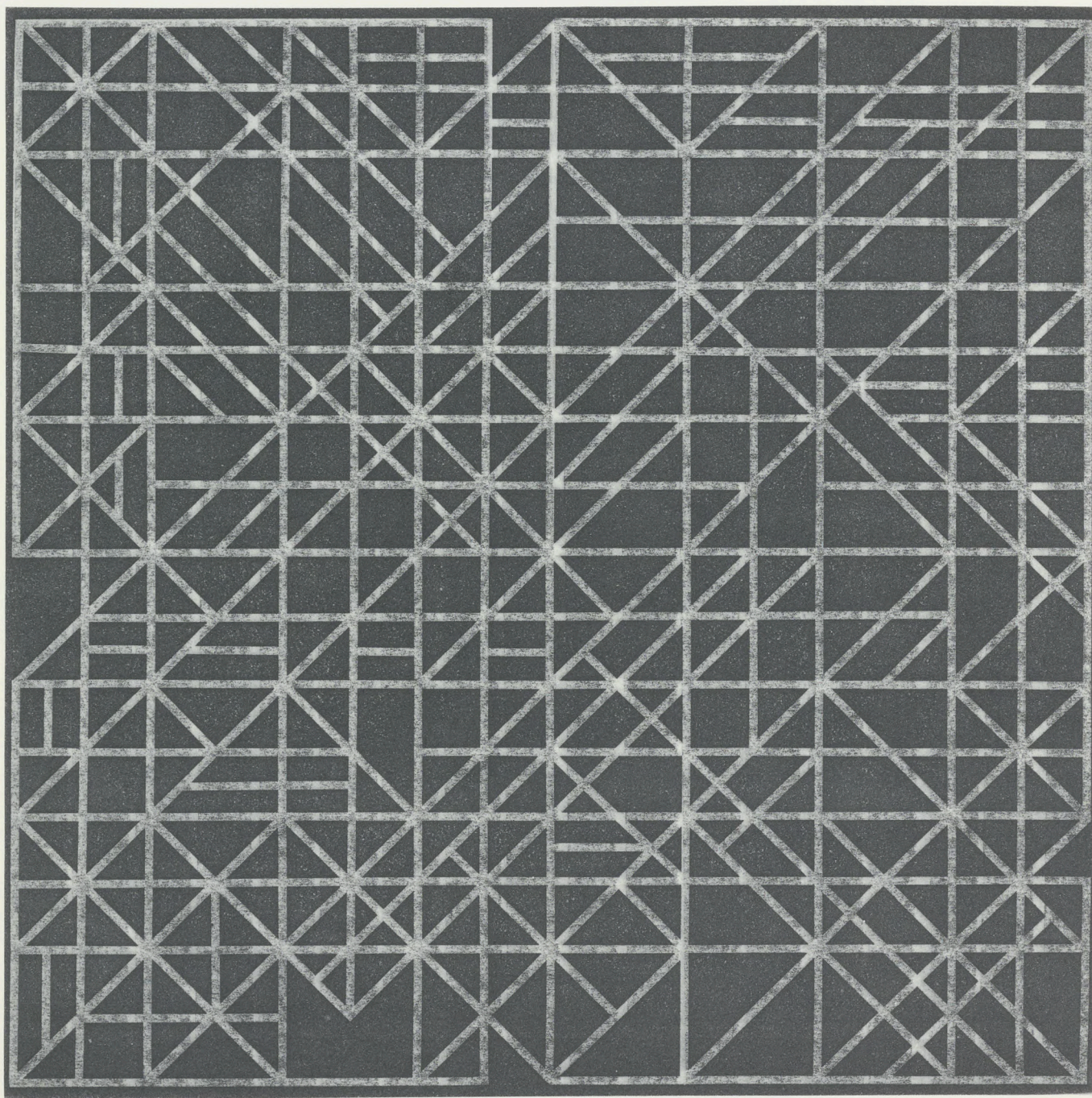


79. PLAID

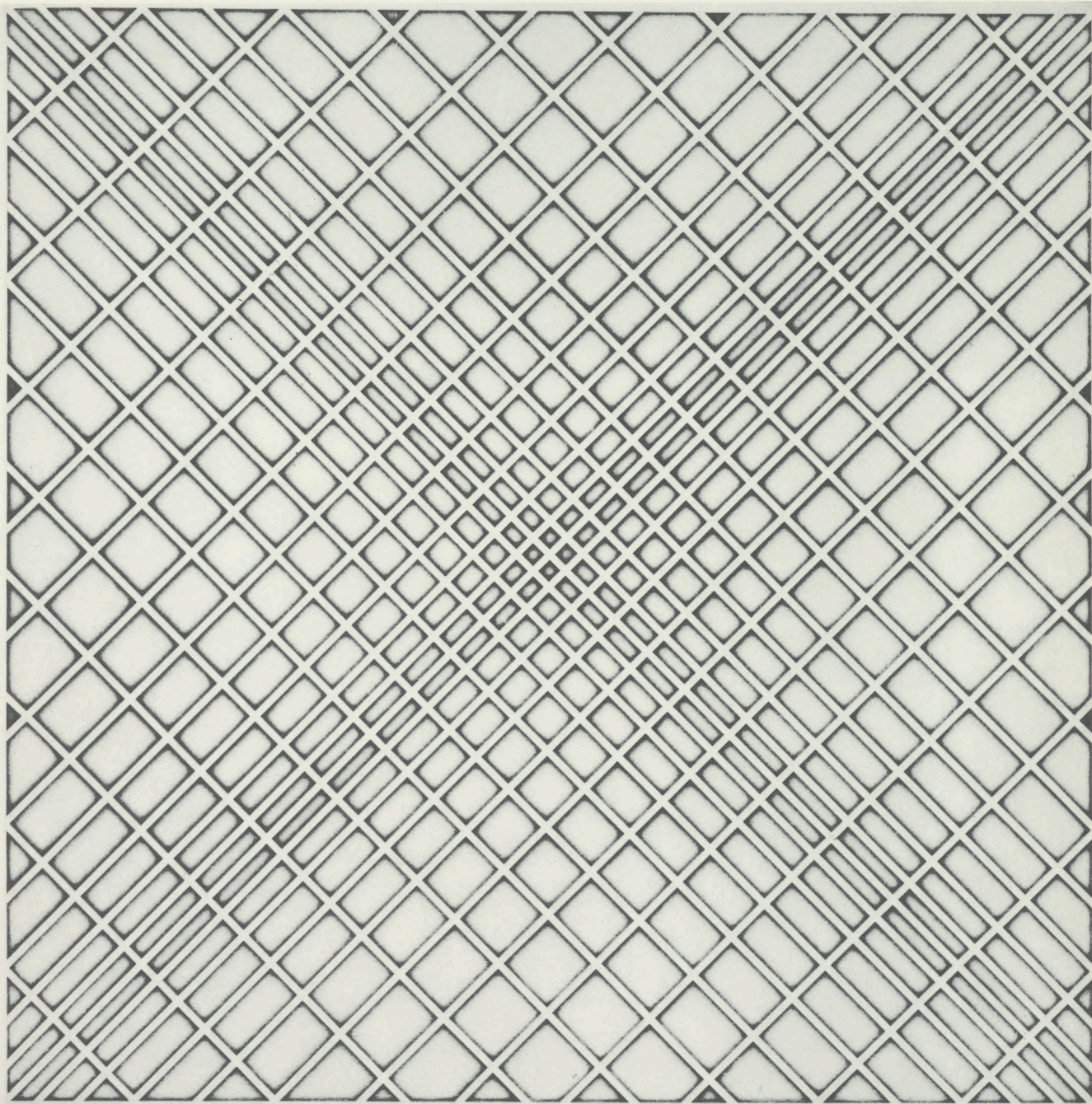


86. WINK

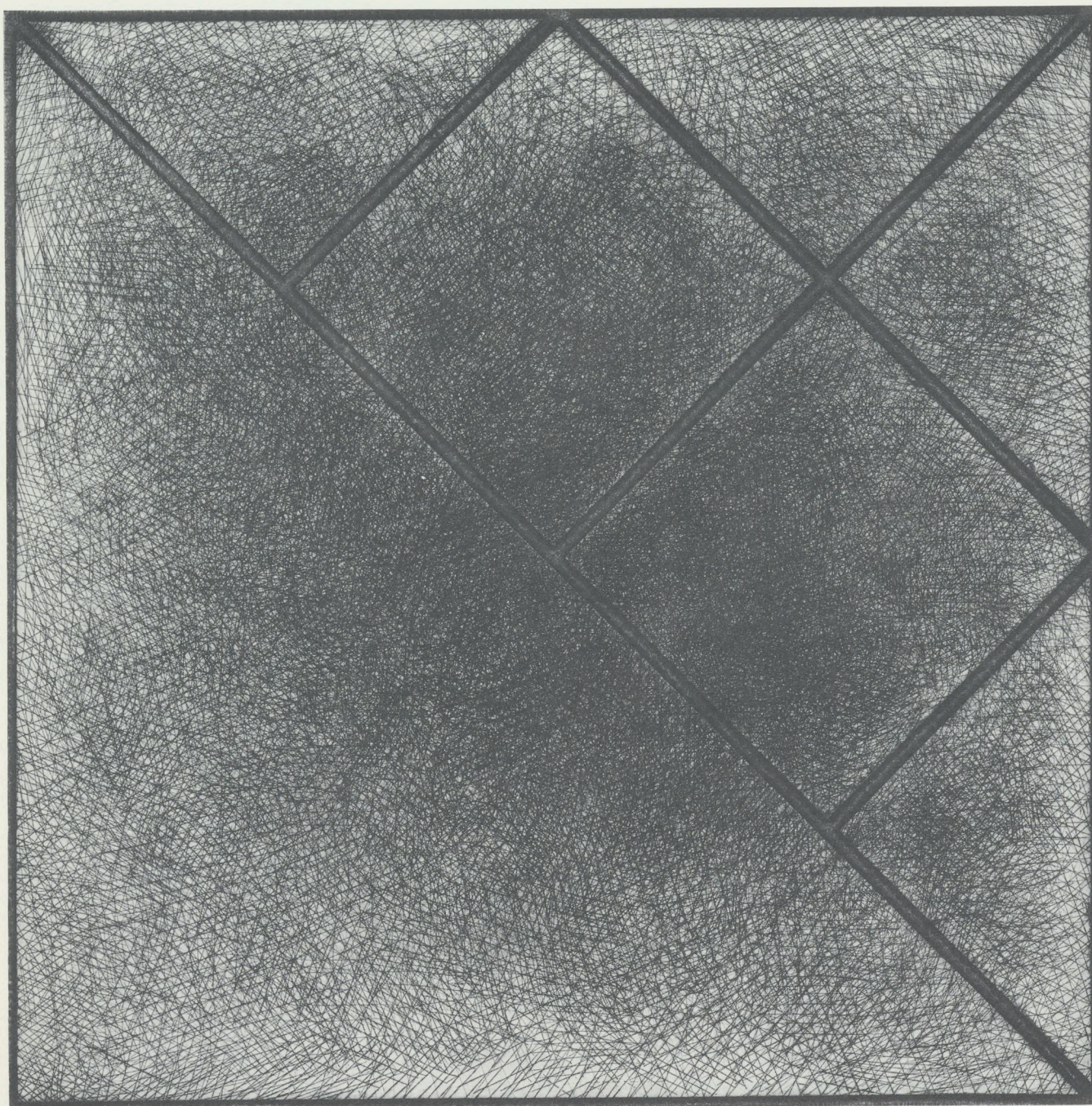




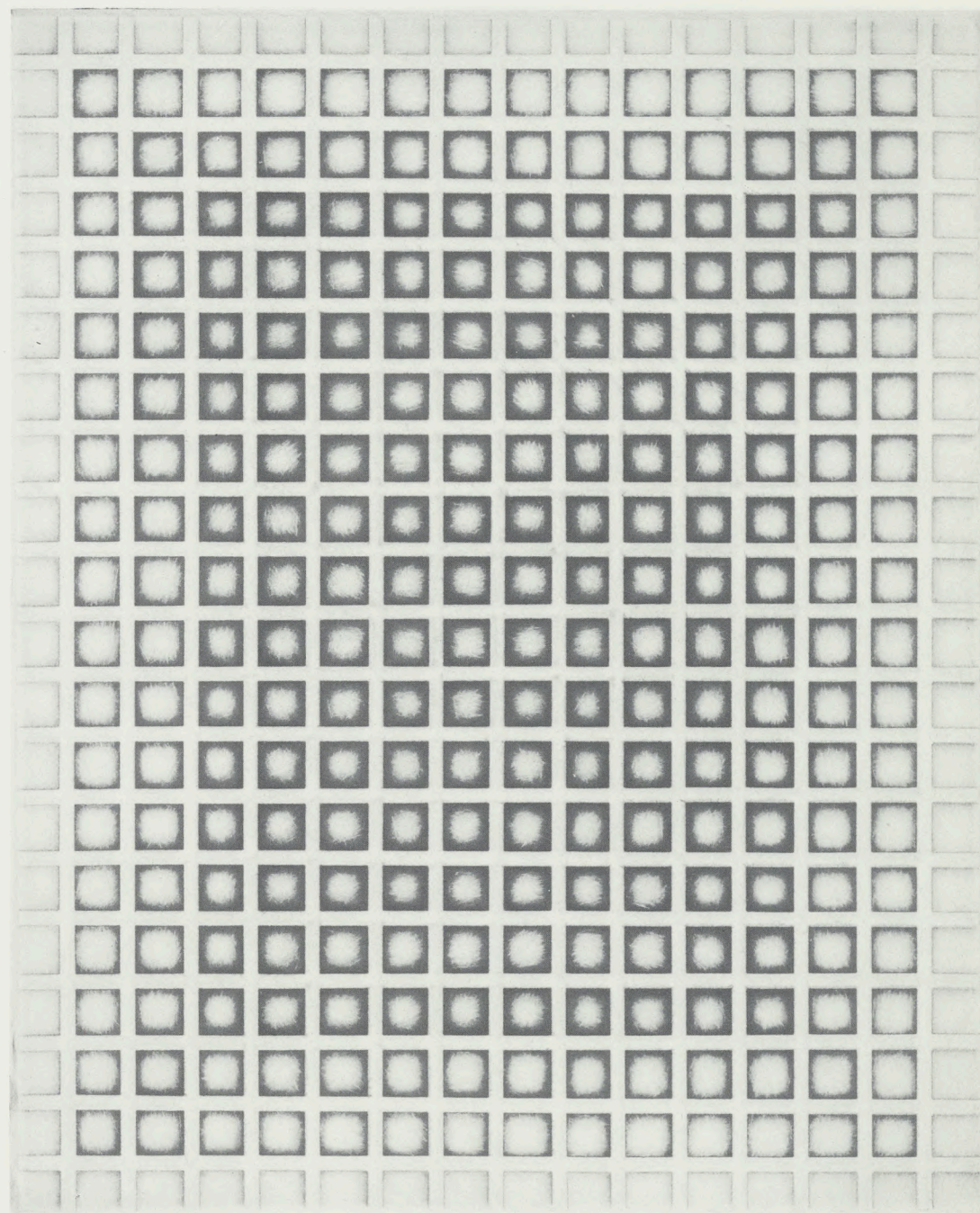
89. BROKEN LATTICE



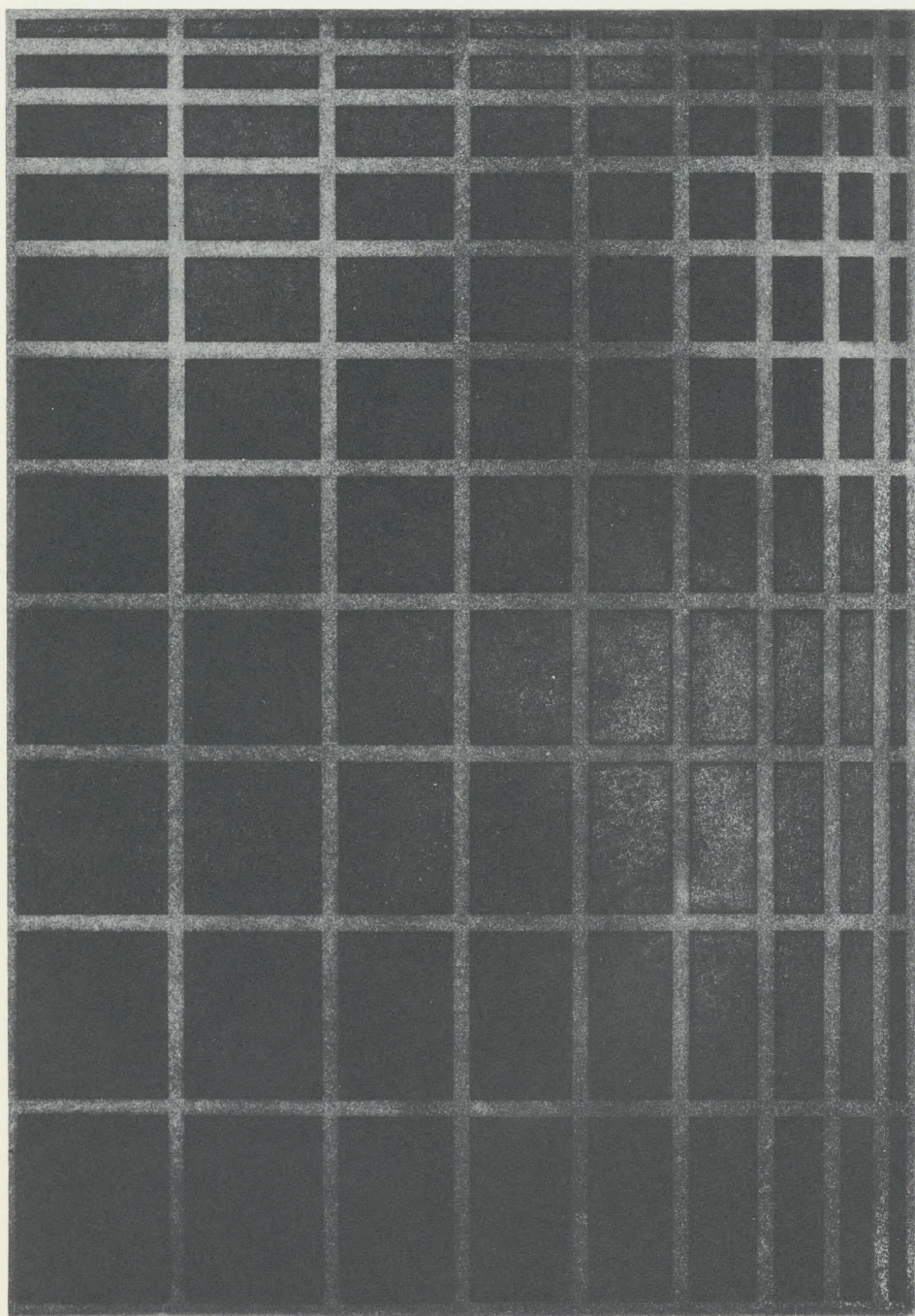
90. CROSSED OVER



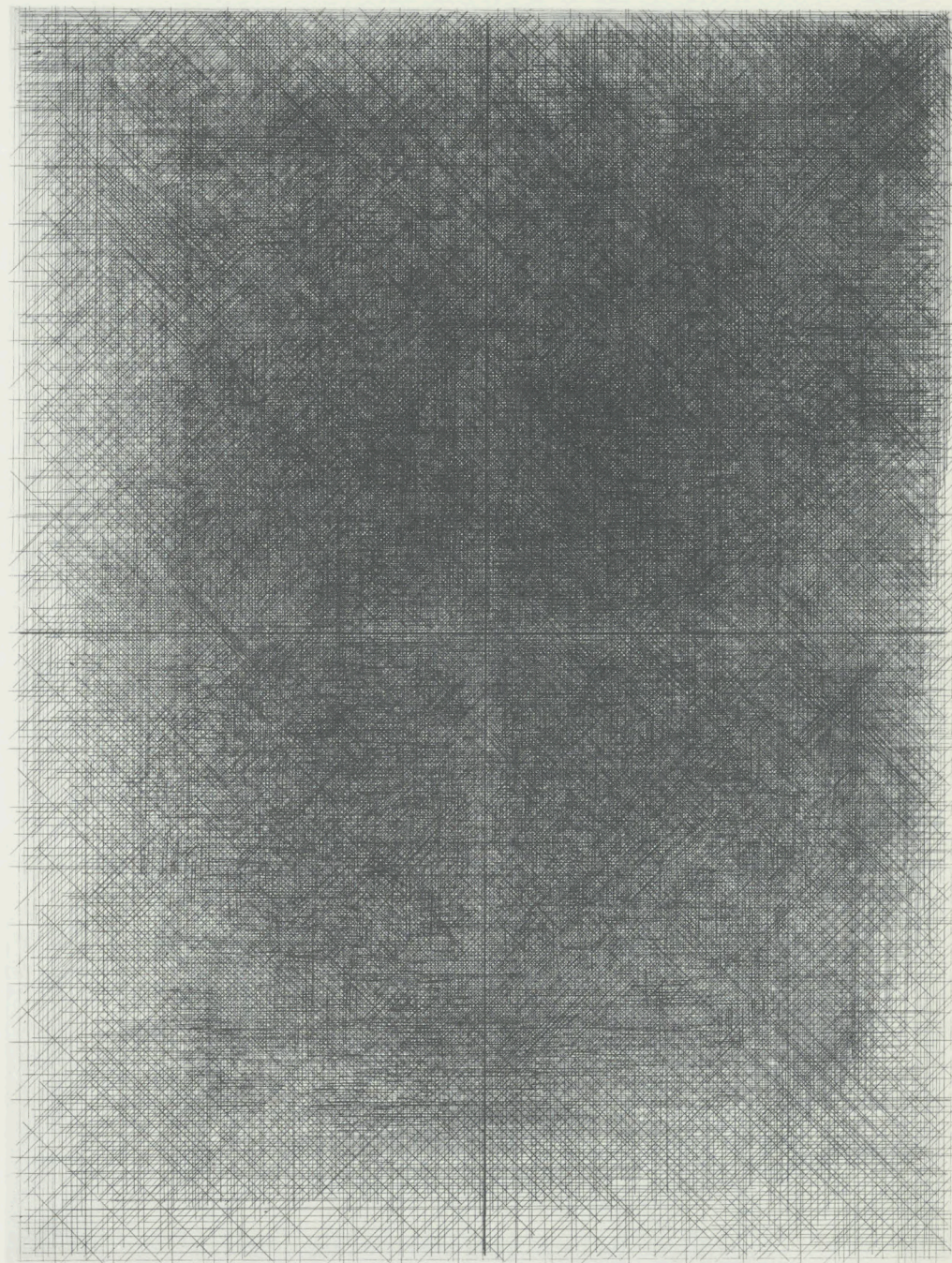
92. DIAGONAL

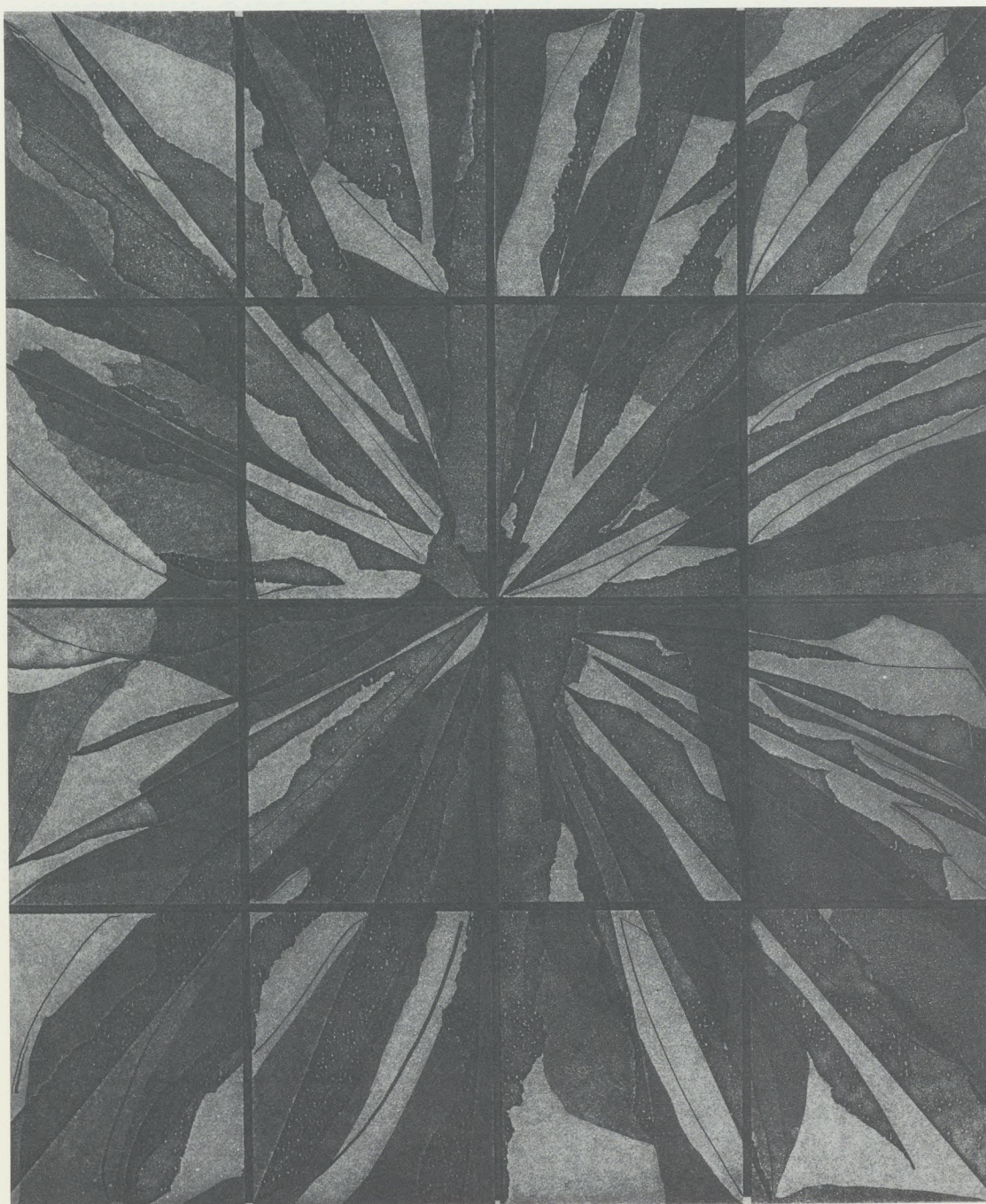


93. FADE

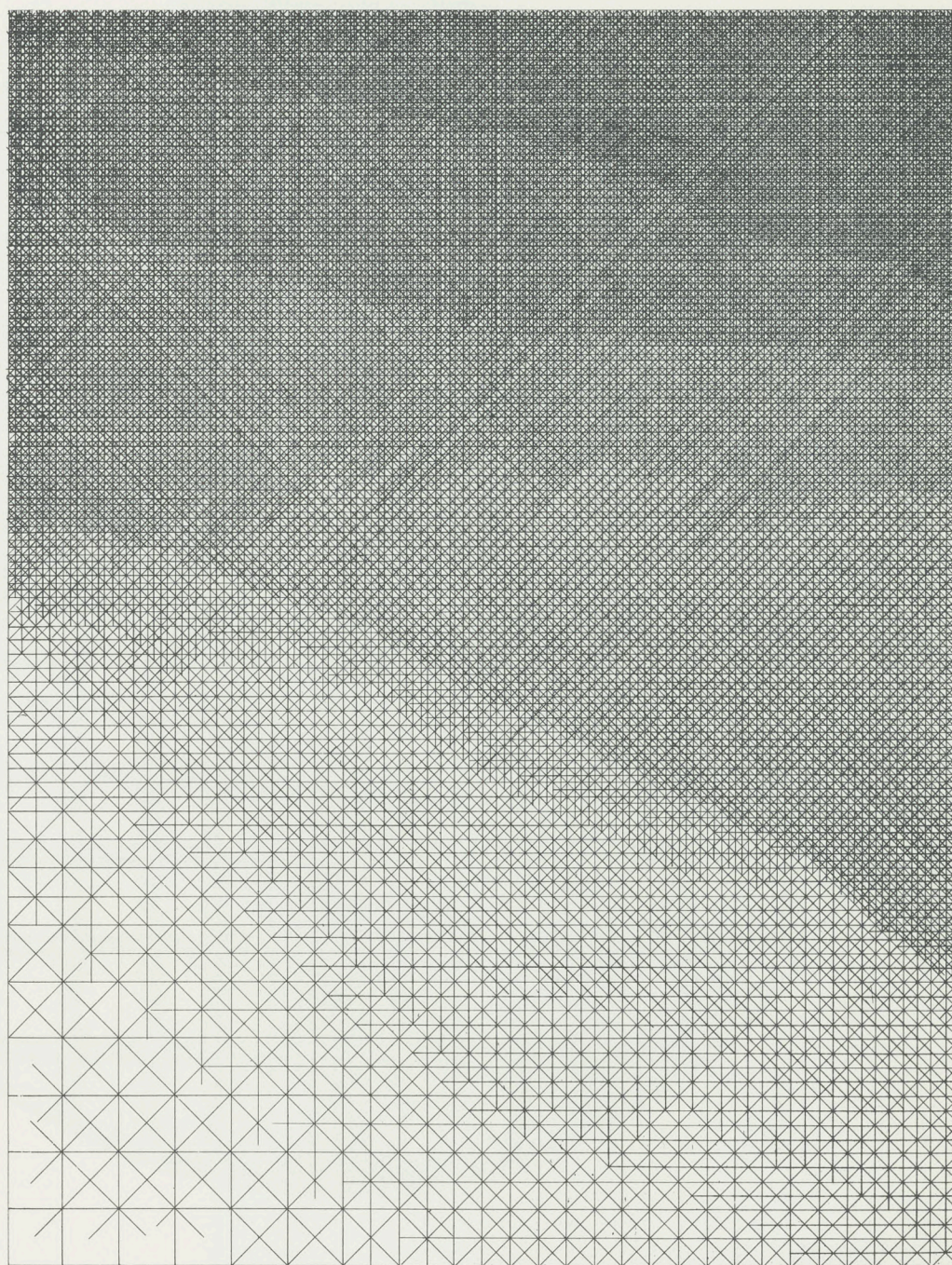


95. GOING BACK

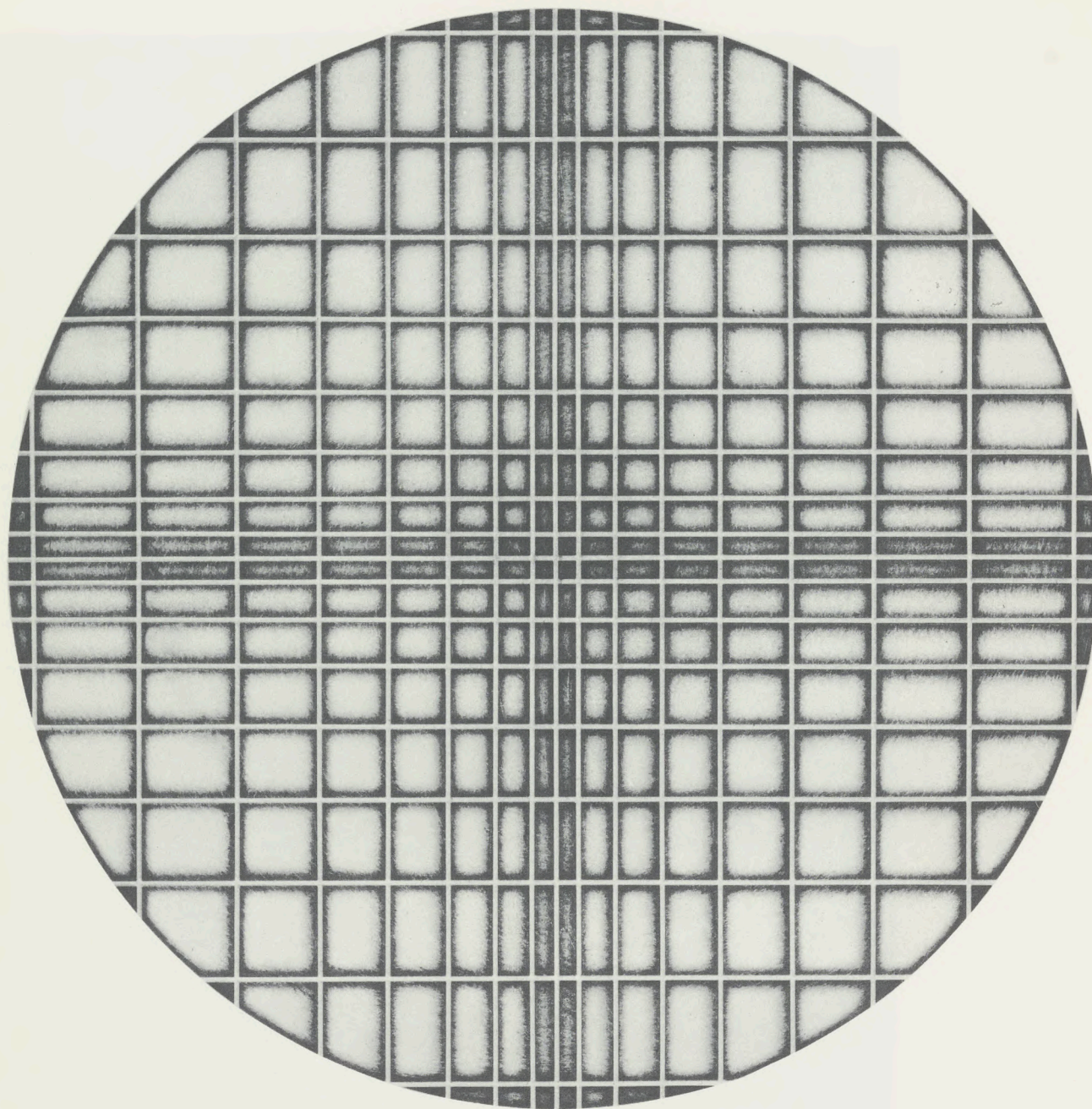


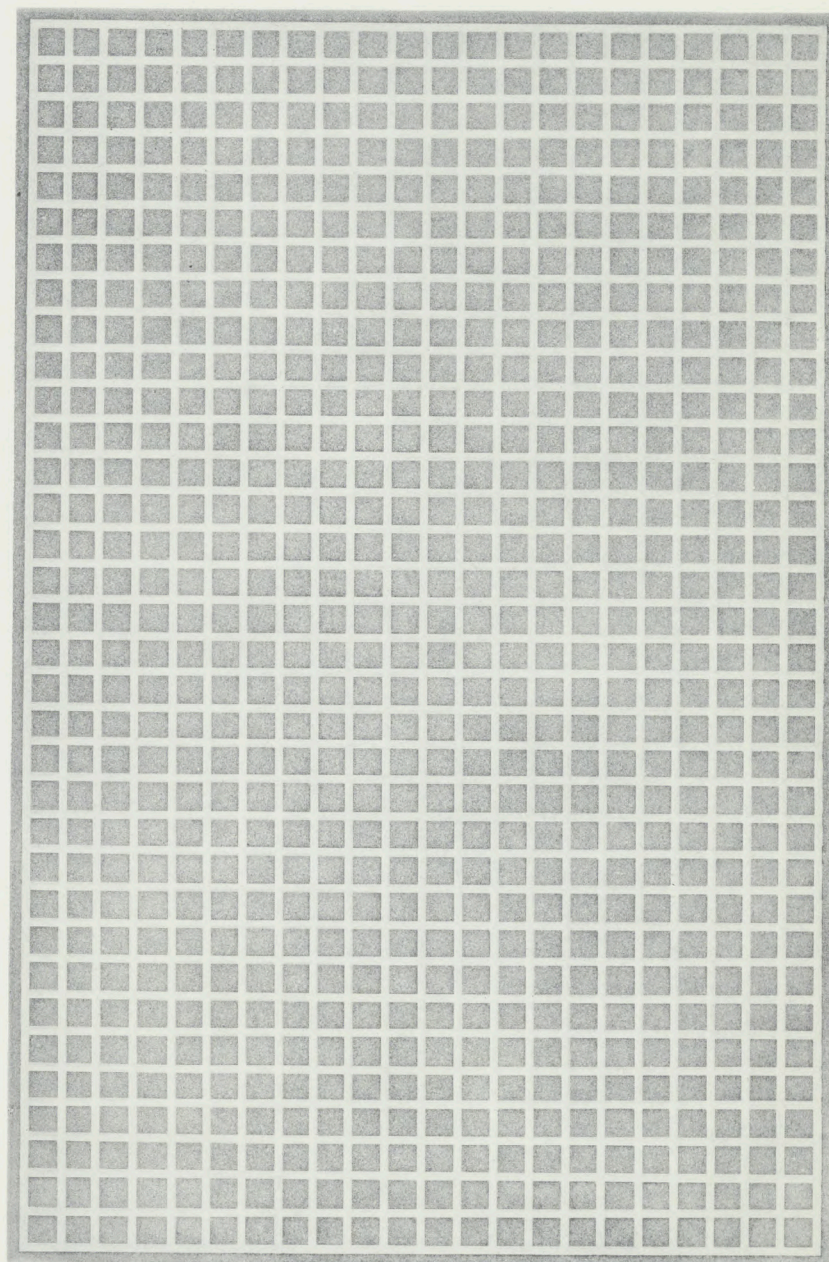


99. REFLECTION



103. SCORE





105. STRAIGHT

CATALOG

All dimensions are given in inches, height preceding width. Measurements refer to plate size, except in the case of woodcuts, where they refer to image size.

WOODCUTS, COLLOGRAPHS, LINOCUT, SILKSCREEN

1. IMAGO 1954
woodcut
h. 32, w. 18 $\frac{7}{8}$ in.
artist's proof: edition of 15
2. ODYSSEY 1955
woodcut
h. 18 $\frac{7}{8}$, w. 30 $\frac{1}{2}$ in.
2/10
3. UNTITLED 1956
two color woodcut
h. 15 $\frac{3}{4}$, w. 21 $\frac{1}{2}$ in.
artist's proof: no edition
4. UNTITLED 1956
three color woodcut
h. 15 $\frac{3}{4}$, w. 21 $\frac{1}{2}$ in.
artist's proof: no edition
5. SWINGING BLACK 1958
woodcut
h. 48, w. 24 in.
7/15
6. SWINGING WHITE 1958
woodcut
h. 48, w. 24 in.
12/15
7. CONVERSATION 1960
woodcut
h. 35, w. 21 $\frac{1}{2}$ in.
artist's proof: no edition
8. CONVERSATION REVISED 1960
woodcut
h. 19 $\frac{1}{2}$, w. 43 in.
3/10
9. MITHUNA 1960
woodcut
h. 22, w. 48 in.
artist's proof: no edition
10. HAYWIRE 1961
seven color woodcut
h. 25 $\frac{1}{4}$, w. 14 $\frac{1}{4}$ in.
artist's proof: edition of 6
11. MANDALA 1961
six color woodcut
h. 20, w. 20 in.
12/12
12. OPEN AND SHUT 1961
woodcut
h. 23 $\frac{1}{2}$, w. 47 $\frac{1}{4}$ in.
artist's proof: no edition
13. TO ADMIRAL MEAULNES 1961
woodcut
h. 42 $\frac{3}{4}$, w. 30 in.
artist's proof printed 1970: edition of 10
14. FLAG 1962
five color woodcut
h. 21 $\frac{1}{2}$, w. 27 $\frac{1}{2}$ in.
artist's proof: no edition
15. IN OUT UP 1962
woodcut
h. 48, w. 24 in.
10/15
16. SIGN 1962
five color woodcut
h. 30 $\frac{3}{4}$, w. 15 $\frac{7}{8}$ in.
1/10
17. STANDARD 1962
five color woodcut
h. 29 $\frac{1}{2}$, w. 21 $\frac{1}{2}$ in.
unique impression
18. UNTITLED 1962
two color woodcut
h. 25 $\frac{1}{2}$, w. 30 in.
one of two proofs
19. X c. 1962
four color woodcut
h. 15 $\frac{5}{8}$, w. 15 $\frac{3}{4}$ in.
unique impression
20. A TURNING 1963
five color woodcut
h. 30, w. 15 $\frac{3}{4}$ in.
2/12
21. OF THE CENTER 1963
five color woodcut
h. 18, w. 19 $\frac{3}{8}$ in.
2/9
22. ROUNDABOUT 2 1964
woodcut
h. 27 $\frac{5}{8}$, w. 23 $\frac{1}{4}$ in.
1/5

23. BOX 1968
three color collograph
h. 17, w. 19 $\frac{7}{8}$ in.
artist's proof: no edition
24. BOX 2 1968
three color collograph
h. 17, w. 19 $\frac{7}{8}$ in.
artist's proof: no edition
25. BOX 3 1968
three color collograph
h. 17, w. 19 $\frac{7}{8}$ in.
artist's proof: no edition
26. QUARTER TURN 1968
four color woodcut
h. 26 $\frac{3}{8}$, w. 26 $\frac{1}{4}$ in.
first of three proofs
27. QUARTER TURN 1968
four color woodcut
h. 26 $\frac{3}{8}$, w. 26 $\frac{1}{4}$ in.
second of three proofs
28. TWO CUBES 1968
three color linocut
h. 24 $\frac{1}{4}$, w. 16 $\frac{1}{4}$ in.
unique impression
29. SLANT 1969
silkscreen
h. 36 $\frac{1}{4}$, w. 17 $\frac{1}{8}$ in.
artist's proof: edition of 90
30. FRONT 1970
woodcut
h. 26 $\frac{1}{4}$, w. 26 $\frac{3}{8}$ in.
artist's proof: no edition
31. TATHA CONVERTED 1970
white line woodcut
h. 30 $\frac{1}{4}$, w. 19 $\frac{3}{8}$ in.
state
36. INTERCHANGE 1963
aquatint
h. 9 $\frac{7}{8}$, w. 8 in.
unique impression
37. TURN 1963
aquatint and etching
h. 9 $\frac{7}{8}$, w. 8 in.
artist's proof: no edition
38. UNTITLED 1963
deep aquatint
h. 14 $\frac{3}{4}$, w. 11 $\frac{3}{4}$ in.
unique impression
39. BLUE AND WHITE 1964
aquatint and etching
h. 7, w. 5 in.
unique impression
40. CENTER: GRID 1964
etching
h. 11 $\frac{7}{8}$, w. 8 $\frac{7}{8}$ in.
artist's proof: no edition
41. CENTER: SCREEN 1964
aquatint, soft and hard ground etching
h. 11 $\frac{7}{8}$, w. 8 $\frac{3}{4}$ in.
artist's proof: no edition
42. CENTER: SCREEN 1964
aquatint, soft and hard ground etching
h. 11 $\frac{7}{8}$, w. 9 in.
artist's proof: no edition
43. CENTERED: RADIATING 1964
aquatint and etching
h. 17 $\frac{1}{2}$, w. 17 $\frac{3}{4}$ in.
artist's proof: edition forthcoming
44. CLUSTER 1964
aquatint and liftground etching
h. 17 $\frac{5}{8}$, w. 15 $\frac{3}{4}$ in.
state: unique impression
45. CLUSTER 1964
aquatint and liftground etching
h. 17 $\frac{5}{8}$, w. 15 $\frac{3}{4}$ in.
3/25
46. GREEN DIAMOND 1964
etching
h. 11 $\frac{3}{4}$, w. 8 $\frac{7}{8}$ in.
5/15
47. KEEPING STILL 1964
etching
h. 17 $\frac{3}{4}$, w. 14 $\frac{5}{8}$ in.
artist's proof: no edition
48. YANTRA 1964
etching
h. 17 $\frac{7}{8}$, w. 14 $\frac{5}{8}$ in.
10/25
49. CENTER 1965
etching
h. 17 $\frac{7}{8}$, w. 17 $\frac{3}{8}$ in.
3/12

ETCHINGS

32. POLLINATION 1959
etching
h. 17 $\frac{3}{4}$, w. 14 $\frac{7}{8}$ in.
unique impression
33. SIMPLE GRACE, NO BLAME 1960
aquatint and etching
h. 17 $\frac{3}{4}$, w. 14 $\frac{7}{8}$ in.
5/10
34. ENCLOSE 1962
aquatint and etching
h. 9 $\frac{7}{8}$, w. 9 $\frac{3}{4}$ in.
unique impression
35. UNDERLINE 1962
aquatint and etching
h. 11 $\frac{7}{8}$, w. 8 $\frac{7}{8}$ in.
unique impression

50. DOT 1965
aquatint and etching
h. $17\frac{5}{8}$, w. $14\frac{3}{4}$ in.
artist's proof: no edition
51. EQUIPOISE 1965
etching
h. $17\frac{3}{4}$, w. $14\frac{3}{4}$ in.
10/25
52. EXPANDING 1965
etching
h. 9, w. 9 in.
artist's proof: no edition
53. KLEE STUDY 1965
etching
h. 7, w. 5 in.
artist's proof: no edition
54. PINK 1965
etching
h. $9\frac{7}{8}$, w. $7\frac{7}{8}$ in.
artist's proof: no edition
55. PLAN 1965
aquatint and etching
h. $17\frac{7}{8}$, w. $14\frac{7}{8}$ in.
artist's proof: no edition
56. WHEEL 1965
etching
h. $11\frac{3}{4}$, w. $8\frac{7}{8}$ in.
unique impression
57. YANTRA II 1965
etching
h. $17\frac{3}{4}$, w. $14\frac{3}{4}$ in.
5/25
58. AROUND 1966
etching
diameter $7\frac{3}{4}$ in.
3/12
59. HOVER 1966
aquatint and etching
h. $14\frac{3}{4}$, w. $14\frac{5}{8}$ in.
artist's proof: no edition
60. SECOND PLAN 1966
aquatint and etching
h. $17\frac{3}{4}$, w. $14\frac{5}{8}$ in.
6/10
61. DIAGONALS 1967
aquatint and etching
h. $14\frac{3}{4}$, w. 15 in.
unique impression
62. ENGRAMM 1 1967
etching
h. $4\frac{5}{8}$, w. $4\frac{1}{2}$ in.
artist's proof: no edition
63. ENGRAMM 2 1967
etching
h. $3\frac{1}{2}$, w. $3\frac{1}{2}$ in.
artist's proof: no edition
64. ENGRAMM 3 1967
etching
h. $2\frac{5}{8}$, w. $2\frac{3}{8}$ in.
artist's proof: no edition
65. ENGRAMM 4 1967
etching
h. $3\frac{1}{2}$, w. $3\frac{1}{2}$ in.
artist's proof: no edition
66. GREEN SCREEN 1967
etching
h. $17\frac{3}{4}$, w. $14\frac{3}{4}$ in.
2/25
67. IN 1967
etching
diamoned h. $12\frac{1}{2}$, w. $12\frac{1}{2}$ in.
artist's proof: no edition
68. IN LINE 1967
etching
h. $17\frac{7}{8}$, w. $14\frac{3}{4}$ in.
4/5
69. OTHER SIDE 1967
etching
h. $23\frac{1}{4}$, w. $17\frac{1}{4}$ in.
fourth proof: no edition
70. SCREEN 1967
etching
h. $13\frac{7}{8}$, w. $13\frac{5}{8}$ in.
1/25
71. SQUARING 1967
etching
h. $17\frac{7}{8}$, w. $14\frac{3}{4}$ in.
artist's proof: edition forthcoming
72. TRANSPARENT 1967
etching
h. $11\frac{3}{4}$, w. 9 in.
14/25
73. WHITE WITHIN 1967
aquatint and etching
h. $8\frac{3}{4}$, w. $8\frac{3}{4}$ in.
artist's proof: no edition
74. CONSTRUCT 1968
etching
h. $11\frac{3}{4}$, w. $11\frac{3}{4}$ in.
4/15
75. IMPRESS 1968
etching
h. $23\frac{7}{8}$, w. $17\frac{7}{8}$ in.
unique impression
76. LATTICE 1968
aquatint and etching
h. $17\frac{5}{8}$, w. $23\frac{3}{4}$ in.
4/20
77. LINED 1968
etching
h. $11\frac{5}{8}$, w. $6\frac{1}{8}$ in.
artist's proof: no edition

78. ON THE GRID 1968
electric drypoint and etching
h. 12 $\frac{7}{8}$, w. 18 in.
unique impression
79. PLAID 1968
aquatint and etching
h. 18, w. 14 $\frac{3}{4}$ in.
artist's proof: no edition
80. SHOTGUN 1968
etching
h. 16 $\frac{7}{8}$, w. 11 $\frac{7}{8}$ in.
artist's proof: no edition
81. SHOTGUN II 1968
etching
h. 17 $\frac{3}{4}$, w. 14 $\frac{5}{8}$ in.
artist's proof: edition of 25
82. TONAL GRID 1968
etching
h. 14 $\frac{1}{2}$, w. 12 $\frac{7}{8}$ in.
artist's proof: no edition
83. TWO SOLIDS 1968
etching
h. 19 $\frac{1}{4}$, w. 20 $\frac{1}{4}$ in.
artist's proof: edition forthcoming
84. WALL 1968
etching
h. 9 $\frac{7}{8}$, w. 7 $\frac{7}{8}$ in.
artist's proof: edition forthcoming
85. WIDE LATTICE 1968
etching
h. 15 $\frac{3}{8}$, w. 13 in.
artist's proof: edition of 20
86. WINK 1968
etching
h. 9 $\frac{7}{8}$, w. 8 in.
artist's proof: edition forthcoming
87. BEHIND 1969
aquatint and etching
h. 16 $\frac{3}{4}$, w. 13 $\frac{3}{4}$ in.
7/10
88. BETWEEN 1969
etching
h. 23 $\frac{5}{8}$, w. 17 $\frac{5}{8}$ in.
2/25
89. BROKEN LATTICE 1969
aquatint and etching
h. 16 $\frac{1}{4}$, w. 16 $\frac{3}{8}$ in.
5/25
90. CROSSED OVER 1969
etching
h. 17 $\frac{7}{8}$, w. 17 $\frac{3}{4}$ in.
artist's proof: edition forthcoming
91. DEEP SCORE 1969
electric drypoint and etching
h. 17 $\frac{3}{8}$, w. 12 $\frac{7}{8}$ in.
artist's proof: no edition
92. DIAGONAL 1969
aquatint and etching
h. 17 $\frac{3}{4}$, w. 17 $\frac{5}{8}$ in.
artist's proof: no edition
93. FADE 1969
etching
h. 9 $\frac{7}{8}$, w. 8 in.
artist's proof: no edition
94. FOUR 1969
aquatint and etching
h. 17 $\frac{3}{4}$, w. 17 $\frac{3}{4}$ in.
state: unique impression
95. GOING BACK 1969
aquatint
h. 19 $\frac{1}{4}$, w. 13 $\frac{1}{2}$ in.
2/25
96. HELD 1969
electric drypoint and etching
h. 21 $\frac{7}{8}$, w. 16 $\frac{1}{2}$ in.
artist's proof: no edition
97. INSIDE 1969
aquatint, electric drypoint, and etching
h. 11 $\frac{5}{8}$, w. 8 $\frac{3}{4}$ in.
artist's proof: no edition
98. IRREGULAR 1969
aquatint, electric drypoint, and etching
h. 23 $\frac{5}{8}$, w. 17 $\frac{5}{8}$ in.
artist's proof: no edition
99. REFLECTION 1969
aquatint
h. 17 $\frac{7}{8}$, w. 14 $\frac{7}{8}$ in.
artist's proof: edition forthcoming
100. REGULAR 1969
etching
h. 23 $\frac{3}{4}$, w. 17 $\frac{5}{8}$ in.
state
101. REGULAR 1969
etching
h. 23 $\frac{3}{4}$, w. 17 $\frac{1}{2}$ in.
artist's proof: no edition
102. REPEAT 1969
aquatint
h. 17 $\frac{7}{8}$, w. 11 $\frac{7}{8}$ in.
artist's proof: no edition
103. SCORE 1969
etching
h. 22 $\frac{3}{4}$, w. 17 $\frac{3}{8}$ in.
artist's proof: edition of 25
104. SIGHT 1969
etching
diameter 11 $\frac{3}{4}$ in.
artist's proof: edition forthcoming
105. STRAIGHT 1969
aquatint
h. 17 $\frac{1}{2}$, w. 11 $\frac{5}{8}$ in.
artist's proof: edition of 20

- | | |
|--|--|
| <p>106. THROUGH 1969
aquatint and etching
h. 16¾, w. 12⅞ in.
8/15</p> <p>107. UNTITLED (two states: brown and green) 1969
etching
each h. 11¾, w. 9⅞ in.
unique impressions</p> <p>108. VENT 1969
aquatint and etching
diameter 11¼ in.
first state: unique impression</p> | <p>109. FOUR IN ONE 1970
etching
h. 9⅞, w. 4¾ in.
artist's proof: no edition</p> <p>110. TATHA 1970
etching
h. 23⅞, w. 17⅞ in.
artist's proof: edition of 60</p> |
|--|--|

CHRONOLOGY

Born on February 15, 1923 in New York, New York

1946 Graduated from Cooper Union. New York, New York

1949-50 Attended The Brooklyn Museum Art School. Brooklyn, New York

1951-52 Fulbright Scholarship for painting and travel in Italy

1952 Purchase Prize, "Americans in Europe." Galleria d'Arte Moderna.
Bodighera, Italy

1953 Boericke Prize for Woodcut. Philadelphia Print Club. Philadelphia, Pennsylvania

1954 First Prize, "Flight" competition. Philadelphia Print Club. Philadelphia,
Pennsylvania

Yaddo Fellowship. Saratoga Springs, New York

1955 Purchase Award, "International Invitational." Washington University Gallery
of Art. St. Louis, Missouri

1955-56 Taught graphic arts at The Brooklyn Museum Art School. Brooklyn, New York
Contributing Editor to *Arts* magazine series, "Studio Talk"

1956 First Prize, "Bay Printmakers' Annual." Oakland Art Museum.
Oakland, California

Purchase Prize, The Brooklyn Museum Print Annual. Brooklyn, New York

1956-57 Travelled in France

1956-59 Administrative Assistant, Yale Summer School. Norfolk, Connecticut

1957-67 Taught graphic arts at Bennington College. Bennington, Vermont

1958 Boericke Prize for Woodcut. Philadelphia Print Club. Philadelphia,
Pennsylvania

First Prize for Drawing. Lyman Allyn Museum. New London, Connecticut

1962 Purchase Prize, First Print Annual. State University College.
Potsdam, New York

1963 Spent year in Malta

1967 Purchase Award, Society of American Graphic Artists. New York, New York

1967-68 Taught graphic arts at Yale Summer School. Norfolk, Connecticut

1967- Associate Professor of Art at Hunter College. New York, New York

1969 Director of Art Division at Yale Summer Art School. Norfolk, Connecticut

EXHIBITIONS

ONE MAN EXHIBITIONS

- 1949 Paintings. Regional Arts. New York, New York.
1954 Drawings, paintings, prints. Korman Gallery. New York, New York.
1956 Paintings. Zabriskie Gallery. New York, New York.
1959 Prints. Yamada Gallery. Kyoto, Japan.
1960 Prints. Area Gallery. New York, New York.
1960 Prints. Wheaton College. Norton, Massachusetts.
1963 Paintings. Thibaut Gallery. New York, New York.
1965 Paintings. Robert Hull Fleming Museum, University of Vermont.
Burlington, Vermont.

GROUP EXHIBITIONS

- 1951 Painting Annual. Whitney Museum of American Art. New York, New York.
1953 Oil Annual. Pennsylvania Academy of the Fine Arts. Philadelphia, Pennsylvania.
1954 "Young Printmakers." Museum of Modern Art. New York, New York;
Travelling print exhibition. Museum of Modern Art. New York, New York;
Print Annual. The Brooklyn Museum. Brooklyn, New York;
"Italy Revisited." Munson-Williams-Proctor Institute. Utica, New York.
1955 Print Annual. The Brooklyn Museum. Brooklyn, New York;
"Baskin-Casarella-Longo," prints. Philadelphia Print Club.
Philadelphia, Pennsylvania.
1956 Drawing Annual. Whitney Museum of American Art. New York, New York;
"Recent Acquisitions." Museum of Modern Art. New York, New York;
"Drawings: U.S.A." Museum of Modern Art. New York, New York.
1957 "American Printmakers." Galleria d'Arte Contemporanea. Bordighera, Italy;
21st Annual Exhibition. American Abstract Artists. Riverside Museum. New York,
New York.
1958 22nd Annual Exhibition. American Abstract Artists. Riverside Museum. New York,
New York;
"American Engravers." American Cultural Centre. Paris, France;
"Ten Years of Fulbright Program in the Arts." Smithsonian Institution.
Washington, D.C. (Travelling exhibition of paintings).
1959 "Forty American Printmakers." The Brooklyn Museum. Brooklyn, New York.
(Travelling exhibition to Italy);
Travelling print exhibition. Institute of Contemporary Art. Boston, Massachusetts;
"Art: U.S.A. 1959," paintings and prints. New York Coliseum. New York,
New York;
Drawing, Watercolor Annual. Pennsylvania Academy of the Fine Arts. Philadelphia,
Pennsylvania;
23rd Annual Exhibition. American Abstract Artists. Riverside Museum. New York,
New York;
"Contemporary Printmakers." New Jersey State Museum. Trenton, New Jersey.
1960 "Graphics 1960." University of Kentucky. Louisville, Kentucky;
"Contemporary Relief Prints." University of Nebraska. Lincoln, Nebraska;
Brooklyn Museum Annual and AFA Travelling Exhibition. The Brooklyn Museum.
Brooklyn, New York;
"Recent Drawings by New York Artists." New School Art Center. New York,
New York.
1962 "Abstraction: A Selection." Visual Arts Gallery. New York, New York;
"The Contemporary American Woodcut and Its Variations." USIA travelling
exhibition, selected by Una Johnson;
"American Prints Today." Print Council. New York, New York;
"American Prints 1775-1962." Dintenfuss Gallery. New York, New York.
1967 "Transatlantic Graphics." Camden Arts Centre and U.S. Embassy. London,
England. (Travelling exhibition).
1968 "British and American Graphics." Museum of Modern Art. Belgrade, Yugoslavia.
(Travelling exhibition).
1969 "Two Decades of American Prints." The Brooklyn Museum. Brooklyn, New York;
"Artists Abroad: Group Exhibition." Institute of International Education.
New York, New York;
Travelling exhibition. Graham Gallery. New York, New York.

PUBLIC COLLECTIONS

Bibliothèque Nationale. *Paris, France*
Erskine College. *Due West, South Carolina*
Galleria d'Arte Moderna. *Bordighera, Italy*
Hirschorn Collection. *Greenwich, Connecticut*
Karachi Art Council. *Karachi, Pakistan*
Library of Congress. *Washington, D.C.*
Lyman Allyn Museum. *New London, Connecticut*
Milwaukee-Downer Institute. *Milwaukee, Wisconsin*
Museum of Modern Art. *New York, New York*
National Gallery of Art. *Washington, D.C.*
National Museum. *Stockholm, Sweden*
Oakland Art Museum. *Oakland, California*
Philadelphia Museum of Art. *Philadelphia, Pennsylvania*
Robert Hull Fleming Museum, University of Vermont. *Burlington, Vermont*
The Brooklyn Museum. *Brooklyn, New York*
United States Information Agency. *Washington, D.C.*
Victoria and Albert Museum. *London, England*
Washington University Gallery of Art, Washington University,
St. Louis, Missouri

SELECTED BIBLIOGRAPHY

ABOUT THE ARTIST

"Exhibition at Brooklyn Museum." *Art News* 52, June 1953, p. 60.
"Exhibition of Drawings and Paintings at Korman Gallery." *Art Digest* 28,
January 1, 1954, p. 17.
"Exhibition of Prints and Paintings at Korman Gallery." *Art News* 52,
January 1954, p. 67.
"Exhibition at Zabriske Gallery." *Arts* 30, February 1956, p. 33.
"Vincent Longo at Zabriske Gallery." *Art News* 54, February 1956, p. 53.
Hilton Kramer, "Contemporary Drawings; Selection of Recent Drawings." *Arts* 33,
December 1958, pp. 38-45.
Hilton Kramer, "The Woodcuts of Vincent Longo." *Arts* 33, April 1959,
pp. 34-37.
Virginia Zabriske, "Portfolio of Contemporary Drawings." *Contact*, June 1960.
"Exhibition at Area Gallery." *Art News* 59, February 1961, p. 15.
"Exhibition at Area Gallery." *Arts* 35, February 1961, p. 54.
"Exhibition at Thibaut Gallery." *Art News* 62, May 1963, p. 14.

BY THE ARTIST

"Picasso in New York." *European Art This Month*, Vol. 1, No. VII-VIII,
1957.
Book Review: *Printmaking Today*. *Arts* 33, October 1958, p. 18.
Preface "Graphics 1958." Catalog, University of Kentucky, 1958.
"Peterdi as Printmaker." *Arts* 34, December 1959, pp. 38-41.



